

# LEICA

FOTOGRAFIE





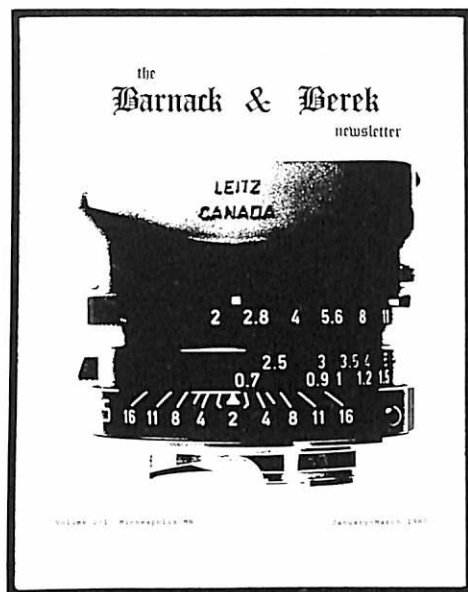
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# LEICA

## FOTOGRAFIE

2/1981

International magazine for 35mm photography

Editor: Hugo Schöttle †; Walter Boje

Assistant Editor: Martin Schöttle

For subscription address, please see "Imprint"

### CONTENTS

### PAGE

Readers' letters	2
New Books	3
A new edition of Emmermann's "LEICA"	4
Leica travellers get mixed up in TV commercial	5
Cameras and Art, Commerce and Conservatism	7
Carnival Time in Basel	8
Lisa Kanemoto — A self-Portrait	14
A Romantic Castle in Infra-red	19
Congruent Photos	24
Rural survivors	29
Accent on acutance	35
Unsuspected beauty	40
Our Regular Slide Competition: Bad Weather	45
How serious is mirror-slap?	46
The incorruptible witness	47
Latest news	51

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#### Our front cover:

The Shrovetide hilarity of the "Basler Fasnacht", illustrated by Edgar Spänhauer and intimately described by Herbert Pempelfort in this issue, draws crowds of trigger-happy photographers every year. Seldom are the results, however, convincing evidence of the event. Back in the early 1960s, Horst H. Baumann inspired a whole generation of photographers with his exhibition "Dokument und Abstraktion im Farbfoto" in Hamburg. Spänhauer took up the

challenge again last year. Neither Spänhauer, Pempelfort nor the Editor wish the portfolio or the accompanying text to be taken as a sure formula for covering the carnival in Basel; the article is simply intended as "background information". ALP-trip is planned, namely, to Basel in 1982, and we would like readers to know what to expect in advance. The picture on the front cover was taken by Spänhauer with a Leica M5 and 90 mm f/2 Summicron, exposing Ektachrome 64 for 1/125 sec. at f/6.3. He



rated the Ektachrome at 160 ASA and processed the film himself in E-6 chemistry.

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## READERS' LETTERS

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### Leica Winder M4-2 and the all-metal cassette N

Some time ago I bought a Leica M4-2 plus Winder. Anyone who wishes to use the all-metal cassette in order to take advantage of cheaper bulk film must observe that the locking lever on the Winder M4-2 is set to "ON" when the film is rewound — otherwise the slit of the cassette will not be fully open and the film is likely to be scratched.

Gösta Carlson, Karlstad, Sweden

#### Editor's answer:

This observation is quite right, and we thank Mr. Carlson for drawing attention to the fact. It also applies, by the way, to the new Leica M4-P. Leitz have included an appropriate remark in the latest instruction booklet for the Winder M4-2.

### Depth-of-field accuracy

I once remember reading in LP, some time ago now, an article about calculating the depth of field in which a 1/30 mm was taken as the standard for the circle of confusion. Unfortunately, I cannot find this contribution which I need in order to verify the following line of thought: presentday films have an excellent power of resolution. Kodachrome 25, for instance, can resolve 100 lines/mm when subject contrast is high. It is desirable to know, when giant enlargements or cropping is envisaged, exactly where sharp definition begins and ends in the scene. In my opinion the depth-of-field scale to be found on most lenses is no longer a

sufficiently reliable indication for exacting work and high-degree enlargements. I have made it a practice here to stop down one or even two further f-numbers to be sure. I would thus be very glad if I could work out really accurate depth-of-field tables for my favourite lenses, and to this end I need the appropriate formula.

S. Thomass, Bad Honnef

#### Answer from Kurt D. Solf, Heddeshheim:

The last contribution on this subject in Leica Photography was my work and appeared, to be precise, in LP 3/77 page 122. Actually, I did not quote the formula you are looking for. In my opinion, it is not expedient for you to go to such lengths yourself. Even in the age of pocket computers, such calculations are still quite a tedious business. You are right in thinking that the depth-of-field indicator on the lens mount is only a rough guide. On the other hand, the printed tables supplied by lens manufacturers are more than accurate enough. Not the type of lens but the focal length is decisive here and, of course, the format which has to be covered, since for 6 x 6 cm., etc. a less rigorous circle of confusion is stipulated. As you rightly state, the diam. of the circle of confusion taken for drawing up tables in 35mm photography is 1/30 mm.

#### It's the "tone" which counts

LP 3/80 — page 34.

Having read the above article, I would like to obtain further information con-

cerning warm-tone papers in the format 50 x 60 cm, glossy. Is it possible to achieve, through appropriate special development, warm black tones from Ilford Galerie which correspond to the qualities associated with Agfa Record Rapid processed in Eukobrom? I am asking because the Agfa paper is not available in 50 x 60 cm extra-white/glossy — at least not here in Denmark — whereas Galerie can be supplied in this format. As far as I can find out, the Ilford paper is of the bromide type and does not seem to take on warm tones through the developers I have tried so far. Can anybody help out?

Axel Hunding, Farum (Denmark)

#### Answer by Kurt D. Solf, Heddeshheim:

Agfa Record Rapid is, indeed, manufactured in the size 50.8 x 61 cm. If you cannot find a supplier in Denmark, write to Agfa-Gevaert AG, D-5090 Leverkusen (Service Centrale) and they will tell you the name and address of the nearest dealer. If you prefer to stick to Ilford Galerie, I would not use Eukobrom — which works relatively "cold" — but try Agfa Neutol Liquid WA. In the table published by G.H. Koenig, Neutol Liquid WA is listed as providing "neutral to warm black tones" in conjunction with bromide paper. Similar indications can be gathered from Agfa's data sheet t 9 on the subject. True, the author writes: "Bromide papers respond hardly at all to efforts to shift the tones through development," yet he was basing his remarks on experience with Agfa Brovira. Unfortunately, I have not tried such manipulations myself with Galerie, but I think it is worth a try. You may find that the tone can be influenced by the developer temperature. Slightly warmed developing solution or stop bath can sometimes induce warmer tones (and may make the image softer). If this does not do the trick, I can only suggest that you get in touch with the advisory service at Tetel, Postfach 2029, D-2000 Norderstedt where pretty sound answers to quite a variety of developing problems are frequently given.

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## NEW LEICA COLLECTORS CHECKLIST FROM THROUGHBRED-PLUS LEICA NEW AND OLD

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## NEW BOOKS

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### Henri Cartier-Bresson - Photographer

Introduction by Yves Bonnefoy. 336 pages, 155 duotone illustrations, published by Thames & Hudson, London, £ 25.—.

Henri Cartier-Bresson (born 1908) was the idol of a whole generation of young photographers in the 1950s and 60s. (some wish he were still in the same position today). Originally a student of painting, he turned his attention shortly before the Second World War to motion pictures and photography. His heyday began around 1947 when, together with Robert Capa and other colleagues, he founded the agency Magnum. On numerous journeys all over the world he created photographs of lasting significance. His formula which worked: man in his environment. In a uniquely appropriate way, he knew how to catch "the decisive moment" (that is the title of one of his books, incidentally) and thus achieve the highest degree of intuitive imagery. And now we have here a very painstaking selection of the best pictures taken within the course of his life, to be precise, 155 plates of fine class printing presented in a most handsome manner (format 11 5/8 x 11 1/4 inch). The introduction is worth mentioning; it exhibits intelligent empathy and interprets — clearly and without any verbosity — the photographer's intentions and specific working methods. This is a magnificent volume which will stand the test of time and on which we can only congratulate its creator. Readers might be interested to learn that Henri Cartier-Bresson was one of the earliest candidates for this journal's honorary title "Master of the Leica". B.L.

### A Ten Year Salute

By Lee D. Witkin. 199 pages with numerous b/w and colour illustrations. Published by Addison House, Danbury, N.H. 03230, USA, softbound, \$ 15.95.

"A Selection of Photographs in Celebration. The Witkin Gallery 1969 — 1979" is the subtitle to this interesting album. On the one hand it gives an account, with some pride, of the oldest

(founded 1969) and most successful (!) commercially operating photo gallery in New York and, on the other hand, represents an openly confessed declaration of personal picture taste. In other words, the founder and proprietor of the gallery provides the background story to the modest start of the venture, describes how they often had to move in order to expand, lists the exhibitions held, tells us what VIPs came to his vernissages and how he made friends with some of them and then, as the body of the book, displays over 150 pages a selection of his favourite photographs. His comments on the latter are substantial, too. Strange, however, is the sequence of the pictures, since Witkin dispenses with any kind of chronology and leaves loose, synco-pated associations to do ad gustum the work of tying the whole together. One finds, for example, that an eccentric, even terrifyingly abstract portrait (executed by Edmund Teske in 1975) is followed by two enchantingly sentimental pictures of Julia Margaret Cameron's hand (around 1865 — 70) and then a colour portrait of Marlene Dietrich by Anton Bruel (1937). The book is concluded by short biographies of the 91 photographers represented by the gallery. B.L.

### Geschichte der Photographie/History of Photography

By Dr. Josef Maria Eder. 1108 pages with 376 illustrations. A reprint by Arno Press, 3, Park Ave., New York, \$ 42.—. For well over a century now, countless attempts have been made to trace developments in photographic history. In recent decades it was notably Beaumont Newhall and Helmut Gernsheim who first included, in these historical surveys of photography, the important aspects of aesthetics, pictorialism and sociology. Readers with even a passing interest in this subject are bound to have noticed the flood of publications produced by the present generation of researchers and critics, triggered principally by the historiographic study of communication media. Up until the outbreak of the Second World War wri-

ters were almost exclusively concerned with the invention (and the fore-runners) of photography and the tedious struggle to improve the technical processes. For many years the incontestable authority in this field was the untiring researcher Josef Maria Eder (1855 — 1944). From 1888 to 1923 he was director of the famous School of Graphic Arts in Vienna and in 1891 he published his first history book which then became more prodigious from issue to issue. The fourth edition in 1932 was so substantial it had to be divided into two richly illustrated volumes. They are still exploited today as a source of information. The facsimile text (logically in German) and the drawings are just as clear as in the original work, whereas the continuous-tone illustrations are, at least, perfectly recognizable. The two vintage volumes have been combined here, within the reprint series "The Sources of Modern Photography", to form one reasonably handy book. B.L.

### Further source for new books in the United States

Whilst reorganizing our Book Review Department in summer of last year an entire list of recent books came to the hands of our printer and appeared in LF 4/80. The list should, at least, have included the name of the supplier in this case: "photo-eye", P.O. Box 3469, Austin, Texas 78764, USA. We hope that puts matters right. B.M.

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**Note:** Books from German publishers may not be available through your local book dealer. If you experience difficulties, books in German language can be obtained from Lindemanns Buchhandlung, Nadlerstrasse 4, D-7000 Stuttgart 1, W. Germany.

If they are not in stock locally, books ordered from abroad may take three to eight weeks to arrive.

It is important to note that German titles are sometimes translations of works which originally appeared in English, but the reverse is also true. Enquiries should be sent to your nearest dealer specializing in photographic books and not to Umschau Verlag in Frankfurt.

## A NEW EDITION OF EMMERMANN'S "LEICA"



*Leitz*

*Leica*  
auch mit dem  
neuen  
Summar  
klein und flach  
da versenkbar  
Äußerst  
lichtstarke  
Universaloptik  
macht die  
*Leica*  
noch  
universeller

**ERNST LEITZ - WETZLAR**



Curt Emmermann is a name which is bound to be known to Leica collectors. He was the publisher, namely, of the original Leica journal, which appeared between 1931 and 1942 under the title "Die Leica, Hefte für Kleinfilm-Photografie und -Projektion" and later continued as "Kleinfilm-Foto". This series of magazines, running to a total of some 2400 pages and including 473 illustration plates, documents an important epoch in Leica history. It contains, amongst other things, a contribution by Oskar Barnack recounting how the Leica originally came about as well as descriptions and illustrations of vintage models of the Leica, lenses and accessories which played a decisive role in the development of miniature photography. Moreover, the various issues brought reports of practical experience with the Leica in the field, a considerable number of photos elucidating these articles as well as pictures which clearly demonstrate the photographic style, design and composition of those days. The Leitz advertisement on this page originally appeared in the fourth year of publication, and the little girl with the cat was taken from a magazine in the first year of "Leica". On account of the store of information and the potential source of historical data on 35 mm photography, Emmermann's "Leica" represents a veritable treasure-trove for Leica-fans as well as for those persons interested in the progress of photography in general.

As early as 1935, the first issues were out of print and began to exchange hands through the small ads for high prices. Indeed, the entire series is now regarded as a rarity and coveted collectors' item. Due to the interest shown, Schliemann & Co. are now publishing a replica edition of the original magazines in German, namely, the twelve years 1931 to 1942 bound in four volumes. The entire large-octavo set comprises 2400 pages, 473 plates and will be available for the price of DM 350,—.

The Umschau publishing house in Frankfurt was able to come to a special agreement with Schliemann & Co. on behalf of Leica Photography readers: a 20% reduction is what subscribers to this journal are entitled to on the price of DM 350,— (That is a saving of DM 70,—). So if you are interested in the historic edition of "Leica", you can order it through Umschau Verlag (see "Imprint" at rear of magazine), quoting your subscription number. Your order will then be forwarded to Schliemann & Co. with an appropriate discount confirmation.





## LEICA TRAVELLERS GET MIXED UP IN TV COMMERCIAL

For a few years now, "LP Tours" have been a regular feature in the programme which the editorial staff of Leica Photography organize for readers.

As things turned out on this occasion, the North-German Radio and Television Corporation was on the point of producing a travel documentary against the dramatic background of Icelandic geysers and glaciers. So we just joined forces and contrived an Icelandic round trip to show viewers and readers what the island has to offer the traveller. For the special purposes in mind, the LP group was kept quite small, and thus we became "extras" in an estimated 7-minute TV spot which, in turn, is one scene in 45-minute broadcast entitled "Reisemagazine" and which is on the programme for March this year.

On 28 July of last year, the entire troupe of supernumeraries and the TV team assembled at the Loftleioir Hotel in Reykjavik. First of all there was Richard Kimling from Wetzlar who has been to Iceland several times and took on the task of guiding the LP party around the sights on the Iceland — he is likewise a representative of Leitz on such tours and therefore popular consultant for all camera technicalities — (last photo on p. 6), present were also (from left to right in the

photo at the left, bottom of P. 6) the couple Stella and Ta Lee Tonsen from Hamburg, Frau Ingrid Hildebrand, likewise from Hamburg and myself, this time not in my usual capacity as assistant editor or travel guide but an amateur photographer like the others. On the other hand, the television team consisted of Herr von Rönn as Director (P. 6 top right in the centre), the cameraman Friedrich Roger with his assistant Wulf-Dieter Klemm as well as the soundman Werner Sörgel who was just recording the bubbling of a sulphur source in the photo on P. 6, topleft. Oh, I almost forgot to mention our hearty bus driver Geir Agustsson, who drove our 16-seat minibus over the bumpy "roads" and through the glacier rivers.

Actually we were all ready to get cracking were is not for the little matter with the camera equipment. I do not mean here the outfits which we amateurs had brought along. Indeed, we were excellently fitted out with several Leicas plus motors and a wide variety of interchangeable lenses. What was still lacking was the complete equipment of our television team. It was on its way and supposed to be arriving the next day. Resourceful as TV people usually are, they tried to borrow the necessary hardware from their Icelandic colleagues. So





we "extras" just basked in the unusually warm Icelandic sun and patiently awaited forthcoming events. With the borrowed equipment we then set off in the direction of the large racks on which the Icelandic fishermen dry their fish. The first take was shot here: the bus in motion with us as passengers. This histrionic task was brilliantly mastered, since the only thing we had to do was to gaze at the scenery. And since Germans are so thorough and the Icelandic camera was not quite up to the mark, the scene was repeated four times. We later had reason to admire the dexterity and courage of these TV broadcasters as they balanced precariously between pools of boiling hot water with the skill of a tightrope walker.

On the second day, that scene was shot which can be seen in the photo on P. 5. This time nobody seemed to want our assistance, because the bus was quite empty except for the driver. In the meantime we simply got cold feet. On the third day, we all stood at the edge of a glacier lake and waited patiently for a chunk of ice to break off and plunge into the water. Also on the banks of the Gullfoss, Iceland's most prolific

waterfall, we had many hours to look around and plenty of opportunity to observe the amount of trouble a TV team takes in the production of a travel programme. They clambered, for example, up and down the rocks in order to find the right camera angle to capture the thundering spray most dramatically. As can be seen in the picture in the heading, von Rönn took great pains to protect the camera from water with the aid of an umbrella.

Finally, we all landed safely again at Reykjavik with the exception of Richard Kimling who had crushed several ribs as the result of a fall. Nevertheless, he did not let this get him down and maintained his customary humour in all situations. So here's hoping that the sacrifice of our precious time on that short Icelandic stay will at least pay off in the form of seven minutes informative TV entertainment. Although our overseas readers will not be able to receive the German transmission directly, we would nevertheless like to state — simply for the sake of completeness — that the broadcast is scheduled for 15. March 1981, ARD.

*Martin Schöttle*





# Cameras and Art, Commerce and Conservatism

*The discussion about the character and aims of photography as a means of communication has seldom been so lively as in recent years. The novelty of a trend (frequently a re-hash of things done in the past) assumes a specific value of its own. It is not so very often that someone summons sufficient courage to take a critical attitude of what the others are tacitly doing and decide not to follow the mob. At the opening of an exhibition held by our contributor Manfred Schmitz, Klaus Peter Jantos confessed his conservative leanings and later justified them verbally. We find that his remarks are worth the consideration of our readers, although there is bound to be some dissent.*

The sheer succession of words in the title may cause irritation through the logical imputation. First of all comes the tie between art and the camera, a connection which is likely to arouse the least opposition. The product of the machine "camera", the Cinderella of the art scene, has finally turned out to be a star and taken its place alongside the classic art media. Nevertheless, there remains the general agreement that caution should be exercised when assessing whether an achievement is of artistic value or not. A photograph *can* be art, but that is not to say that photography is *necessarily* art. At this point the matter becomes critical.

There is today, just as in the late classical era, a tendency to escape from an uneasy present day situation. This flight has led, in the art galleries, to a revolution void of a programme. We thus came to witness the development of a progressive elite in an intellectually-minded art scene, and that includes photography. Random objects, so-called objets trouvés, were created from all manner of materials — some of them downright nauseating — and then lent imposing titles. In the case of some works, coincidence was allowed to exert as much influence as spontaneity, imagination or feeling.

As in so many other fields of endeavour, the laws of supply and demand began to operate on the art market, too. In order to be "in", to make a name for oneself, one was obliged to call on the services of pressure groups, much to the pleasure of critics and art historians. The latter found themselves playing the role of prophets and talent-discoverers, conjured up interesting-sounding terms and became responsible for detecting new trends and launching new groups.

After all, every market needs movement. Turnover takes place when the galleries and museums act as dealers. Unfortunately this kind of business means that access to significant works of art remains the privilege of a small minority which is accustomed to surrounding itself in secrecy. Since art is now supposed to be "more" than it was in the past, it is often found to be "less" in certain other respects, say, with regard to aesthetics.

Anyone who cares to study the artistic evidence left by early cultures (for example, the Stone Age cave paintings in the Sahara) will notice that a three-phase development prevails. In the first epoch, the depicted subject gradually evolves from magic, mystical things, and these later turn into rational entities. The second phase is accompanied by a move away from the realistic presentation and the figures are executed in a more abstract manner. The abstract period is followed, in the third phase, by a complete disintegration of the representational technique employed and the subject itself.

That is the experience to be drawn from history. Yet, those writers who refer to the past too often are soon branded as "conservative". This brings us to the last word in the title, a slogan which is inevitably associated with a particular political party. There are signs in the arts, however, that the word "conservative" is being gradually lent a different interpretation, an attempt to differentiate it from "reactionary" or "traditionalist". I am concerned not so much about converting readers to this line of thought but would prefer to stimulate a discussion, perhaps even provoke disagreement. So what does "conservatism" mean? To coin a definition for the art field is not all that difficult; we only have to contemplate a good dozen works in a contemporary art exhibition to learn what is *not* conservative. Conservatism is a potential reaction to attacks against the "Establishment" and may originally only have been a desire to rescue an orderly status quo from chaos. To be conservative does not imply that one declines to accept any form of change. Progress is possible, but without losing sight of traditional values; growth may take place but with roots firmly anchored in the soil of experience. Hence, experience is a priceless asset which our ancestors could not draw on.

Klaus Peter Jantos.

# Carnival Time in Basel

By Herbert Pempelfort

In that alemanic corner of Europe where the three countries, Germany, Switzerland and France come together, the Fasnacht (spelt there without a "t") still retains almost as much symbolic significance as 500 years ago. It marks the end of carnival time (Fasching) or corresponds, respectively, to the commencement of Lent (Ash Wednesday) in other Christian countries. Nevertheless, the "Basler Fasnacht" differs in quite a number of points from the Fasteve's play in neighbouring states. Contrary to common Christian practice, Lent has begun a week later in Basel since the middle of the sixteenth century. The newly reformed church at that time wished to differ in this point, too, from the Catholic calendar. Actually, the "Basler Fasnacht" is not much different in essence from the Carnival celebrations during Fasching which take place annually in Cologne, Munich, Rio or New Orleans (Mardi gras). One simply has a good time — sometimes ending in dissipated extravagance — in anticipation of the ensuing fasting period.

Is that all one can say about the "Basler Fasnacht"? The average inhabitant of Basel will probably react in an indignant manner if one were to describe his "big occasion" in the same breath as all the other celebrations of this kind. So what is so special about the Fasnacht which attracts thousands of visitors from home and abroad every year? This is simply one of those rare events which one has to visit personally in order to grasp what it is all about. On the Monday morning following Ash Wednesday, the crowds begin to move towards the centre of Basel (some even set off in the middle of the night). "Of course, the event is an Eldorado for photographers from all over the world. But you have to make sure of a good place in order to handle your equipment properly," said Edgar Spänhauer, a photographer with considerable experience in the Basler happening. So the idea is to obtain a standpoint in the neighbourhood of the historic Basel Market Square before the clock in the spire of St. Martin's Church has struck the fourth hour. As the peals ring through the wintry night, all the street lamps and lights in surrounding houses are extinguished. All of a sudden it is quite dark and you can only make out the silhouette of your neighbour. The crowd of spectators disappears in the darkness and conversation drops

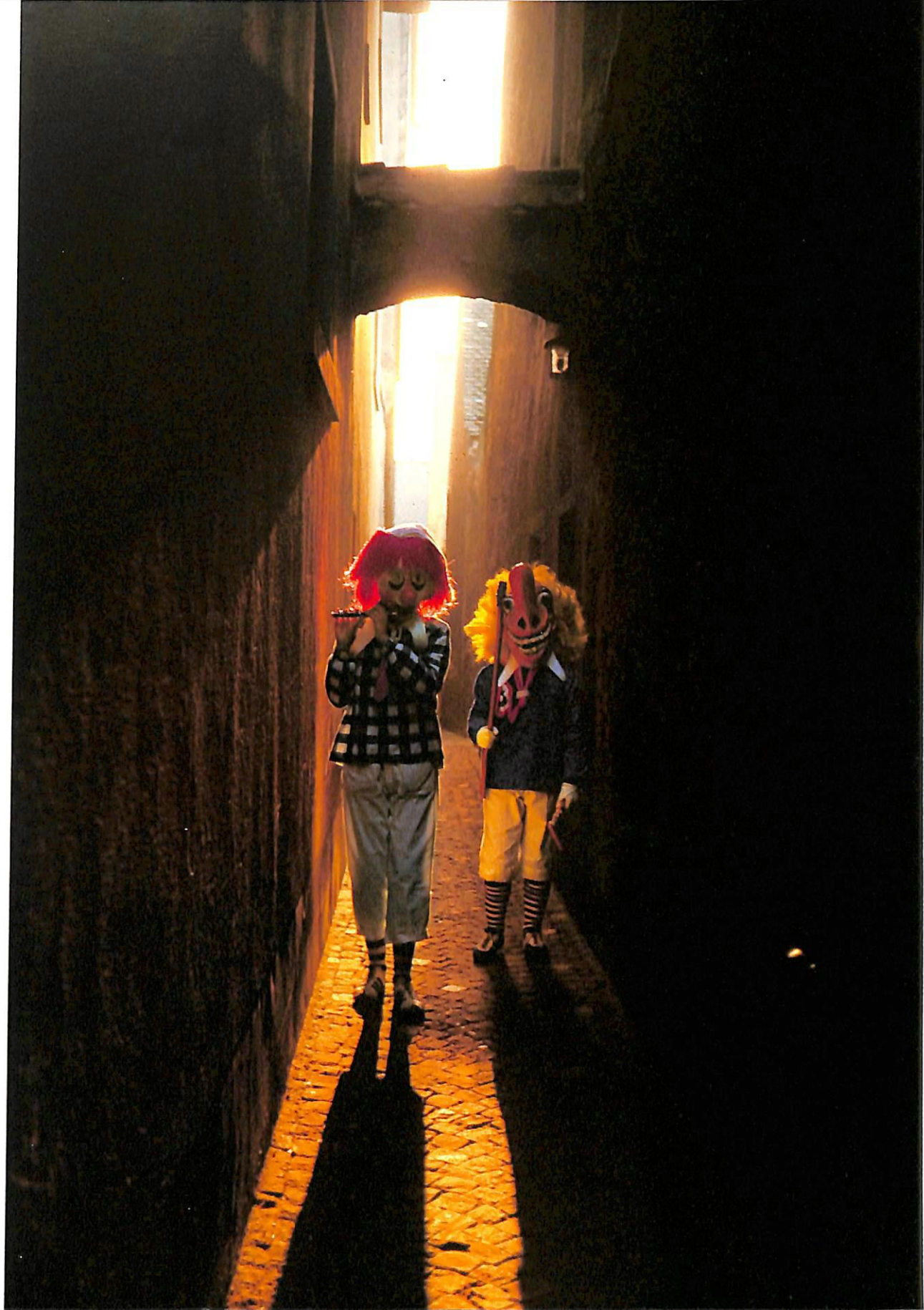
in anticipation of the coming events. It is so quiet one can clearly hear the command in Basel dialect: "Dr. Morgestraich, vorwärts marsch!" There then follows a spectacle which it is difficult to describe in words. From out of the darkness, at first only here and there, flames in huge banner-like lanterns appear. They are a kind of enormous, colourfully painted tableaux with a main motif at the front, lettering at the sides and further details at the rear, often in the form of humorous criticism of events which took place in Basel in the past year.

Naturally, these cartoons are only intelligible to the inhabitant of Basel or other initiated people. "It is a unique experience," Edgar Spänhauer declared, "which practically everybody wants to photograph. It is a shame, however, that too many photographers use flash and thus spoil the atmosphere. Only relatively few try to capture the mood with fast lenses on 400 ASA colour film. Of course, this is easier said than done. The contrast between the weak candles and the brightly illuminated slogans (often with the aid of gas) is extremely high."

Next descends upon the assembled public something which many have looked forward to for a whole year: a deafening fanfare of a thousand pipes and drums, which have made the Basler Fasnacht so popular and famous, suddenly fills the streets. Particularly for those who are experiencing the pageant for the first time, there is something uncanny, almost frightening, about the whole affair. The first of the groups clad in Middle Age costumes then sets in motion, whereas the others mark time until they receive a command to join the moving column. Finally they all march off playing their instruments (without much order or discipline, be it noted), turn round the corner and follow the tramlines. "In view of focusing difficulties caused by the low light it is wise to use a rangefinder camera such as the M Leica. The lens I prefer is the fast 35mm f/1.4 Summilux-M".

As the hours pass, the pedestrians wander down the side streets or gaze through open windows on to the square for fear of missing any of the buffoonery — and only few complain of the biting cold at this time of the year in Basel. It is important to point out to readers who may be familiar with the "Basler Fasnacht"

















through pictures that a decisive contribution to the atmosphere is actually made by the ear-splitting, almost hellish din of the bizarre march music. Uninitiated visitors are simply aware, at first, of a deafening, monotonous noise. Yet, the trained ear can pick out individual rhythms in the general drumming and piping which are really quite melodious. Every clique plays, namely, its own compositions which have been handed down from generation to generation. Each of the groups, dressed in gay, fantastic costumes, tries to drown the efforts of the neighbouring band, yet, strangely enough, all of them still seem to keep more or less in time. This pipe-and-drum music (actually, a fife or flute) is of French origin and was introduced to the town in the days when Napoleon's soldiers were stationed in Basel. It is still taught at special schools and has reached a state of remarkable perfection in the course of the decades. Quite often spectators will feel tempted to join a group and march along behind the masked drummers until they get to the end of a street where they will then quietly slip into one of the mediaeval alleys.

In the early hours of the morning, when the historic row of houses along the Rhine becomes silhouetted in the silvery water and the outline of the Old Minster is picked out clearly against the dawning sky, the spectre vanishes as quickly as it came. Somewhat crazed, as if still under the influence of the magic music, the crowds begin to wander homewards. But that is not the end of the festivities for the "Basler". After a couple of hours' sleep (you will often see a reveller taking a nap spread over two chairs in a public house) a long and strenuous day begins for the inhabitants concerned. There are still preparations to be made for the great procession in the afternoon which comprises grotesque, fantastically decorated vehicles and costumed retinue on foot. Gradually, the first spectators fill the streets again. Soon the pavements are filled with row upon row of curious visitors from far and wide, and they stand there like walls for hours on end until, at last, the vanguard of fools, the masked cliques with their magnificent "Fasnachtswagen" on wheels, the Old Guard of pipers and drummers — and last but certainly not least, the "Waggis", those strange creatures with the long noses which have become the national symbol of the "Basler Fasnacht". They draw past the amazed and delighted crowds until it is almost dark again, drumming and piping or displaying their satirical subjects and slogans on huge, colourful banners. At regular intervals of the mile-long "Corso", march music groups appear which represent a special feature of the Shrovetide festivities in Basel: the "Guggemuusig", as it is called, is a unique form of music on old (occasionally new), tin or brass instru-

ments which are quite unique in the world. One has to know, namely, that music from brass and similar instruments was not allowed at the "Fasnacht" in Basel in early times. It was only towards the end of the nineteenth century that a humorous turn came: through deliberate and skillful playing of wrong notes they created a strange kind of musical disharmony which fascinated the visitors to such an extent that the "Fasnacht" would not quite be the same without it.

As you slender through the ancient sidestreets, which the inhabitants affectionately call "Gässle", it is not difficult to imagine what nocturnal life was like in past epochs in these narrow alleys under the dim light of lanterns. It is with very definite intentions that the monotonously piping marchers wander up and down the steps of the alleys in groups, since one discovered a long time ago how eerie and stirring the pipes and drums reverberate between the house walls. When you come across the individual flutist or drummer masked in mediaeval costume in the mystic atmosphere of this old town it is, indeed, a strange yet cheering feeling which overcomes you.

After the clowns, Harlequins, Pierrots as well as the villagers have disappeared from the streets, tons of confetti are left as evidence of the turbulent days and nights. In many places it is deep enough to cover your shoes. Many weeks after the procession has passed, everybody in Basel has long since taken up his daily activities again, the costumes have been packed away and the instruments laid aside, there still lingers in the minds of all a pleasant memory of this unique occasion. Not much time passes before the most enthusiastic participants take out their instruments again and begin to practise for the next year. In this respect it is true to say that in Basel the drums and pipes are never really silent.

### **LEICA TRAVEL Plans Visit to the "Basler Fasnacht"**

For travel-minded readers, Leica Photography is planning an organized visit to the Carnival Festivities in Basel, Switzerland, in 1982. As can be gathered from the above article, the Shrovetide merry-making offers an almost unparalleled variety of colourful subjects in an atmosphere of high spirits. Further details will be published in LP towards the end of 1981. If you are interested, it would be a good idea to send your name and address (no obligation involved!) to: Umschau Verlag, Abteilung LF-Reisen, Stuttgarter Str. 18, D-6000 Frankfurt.





# LISA KANEMOTO

A self-portrait

50-year-old Lisa Kanemoto, of German birth and now resident in San Francisco, is one of those many people who have derived more from photography than mere recreational pleasure. Similar to countless immigrants of her age group to the United States, the past has been thorny and she lacked motivation in the early part of her life. As can be gathered from the brief curriculum vitae which she sent us, photography gave her a new interest in life and provided her, moreover, with a satisfying way of earning a living. She now works as a free-lance photographer in San Francisco and, apart from the bread-and-butter assignments which she takes on in order to support her personal work, she also sets herself themes which concern, significantly enough, Chinese immigrants in the Chinatown district of San Francisco and, more recently, she has started a documentation on the East Indian immigrants in the San Francisco Bay Area. The pictures published here were taken from an autobiographical series in which she has some intimate, almost poetic message to convey in subtle undertones. Common to all is a frail, rather introvert person represented either through part of her figure, a painting which has fallen from its frame, expressive hands or a reflection superimposed on same fragmentary war recollection. The intentions as well as the manner of depiction are sincere and have nothing to do with narcissism. Since she has something personal to express, there would have been little point in persuading another individual to slip into her role and help realize some inner picture idea. She is following, wittingly or not, Jerry Uelsmann's advice "to get out in front of the camera".

Lisa Kanemoto was born in Idar-Oberstein, a jewellery-manufacturing town in the Rhineland district of W. Germany. She is married to an American colonel of Japanese ancestry and is the mother of three adult children. As a photographer, she works exclusively with a Leica CL which her brother brought over from Germany three years ago. In the meantime, she has bought a further Leica CL in San Francisco. Several exhibitions of her work, the autobiographic series discussed here and a project devoted to handicapped children ("Special Children") were shown in galleries in San Francisco in 1979. Unfortunately, Lisa Kanemoto did not supply us with any further technical data concerning the portfolio sent and restricted her remarks to the following statement:

As long as I can remember I have always had a secret ambition: some day I would make my father proud of me; I would follow in his footsteps and become, in the arts, as good as he was. As a goldsmith and designer my father was well known. Although I never really got to know him — he was reported missing in Russia in World War II — I greatly respected him and his work some of which is permanently exhibited in the jewellery museum at Idar-Oberstein. I dropped out of highschool, became a goldsmith and studied design with great enthusiasm, only to give up these occupations the day learnt of my father's death.

I then began to live the life of a drifter, only half alive, not knowing who I was or what I wanted to do, consumed by a longing and mourning for my lost fathersuffering, too, from an incredible shyness and inhibition and feeling that I was an outsider, no matter where I happened to be at the time.

After raising a family, I tried my luck once more in the arts and studied to become an illustrator at the Macomb Community College, Detroit. It was there that I was introduced to photography, about five years ago. For me, photography was both magic and excitement. I discovered I could make images much easier and faster than through painting or drawing.

It was not until I had the good fortune to obtain an outstanding instructor at San Francisco's City College, where I had enrolled for courses in photojournalism and portraiture, that photography began to take on a deeper meaning for me and became a means of expressing myself.

These photos are taken from a series of autobiographic images which evolved from the experience of getting to know a most profound and compassionate person. The feeling of being understood, loved and accepted for what I am gave me trust and courage as well as a longing to be known by this person. The series is, therefore, a portrayal of my feelings, likewise, an explanation of my behaviour and handicaps.

Through photography I found a purpose in life, yet much frustration, too, since I am seldom satisfied with what I have produced. Photography provided me not only with joy, adventure, contact with all kinds of people and many experiences but also a better knowledge of myself.

B.M.



LISA KANEMOTO





LISA KANEMOTO







LISA KANEMOTO



# A ROMANTIC CASTLE IN INFRA-RED

Text and photos by Rudolf Bieri

The castle "Landshut" in the Canton of Berne, Switzerland, is still regarded today as one of the most enchanting manorial houses in Europe. The very epitome of a fairy castle, it lies secluded behind high trees in a large park in the fertile, central part of Switzerland. Nobody can say with certainty who landscaped the extensive and exotic park in which no fewer than 32 species of deciduous trees, 20 conifers and 16 different kinds of shrub have been counted. This park has been a favourite of mine for quite a number of years. It is laid out as an irregular polygon with a large green lawn in the middle. Mature trees with billowing crowns shield the castle and grounds from the outside world. When the sun refracts a thousand times through the foliage and the wind shakes the branches, the impression is rather like standing in a Barock church flooded with light. The mood is not the kind, however, which induces meditation but gives rise, rather to action and creative work. Instead of light emerging from shade, it is a kind of superior light in high key.

My attempts to capture this mood on several different occasions failed to bring the results I expected. My enlargements of the negatives were most disappointing. One day an interesting question occurred to me: what would the result look like if I were to use infra-red film? I did not, of course, want the typical infra-red effect of black sky and chalky white highlights. It was light itself which I was determined to photograph.

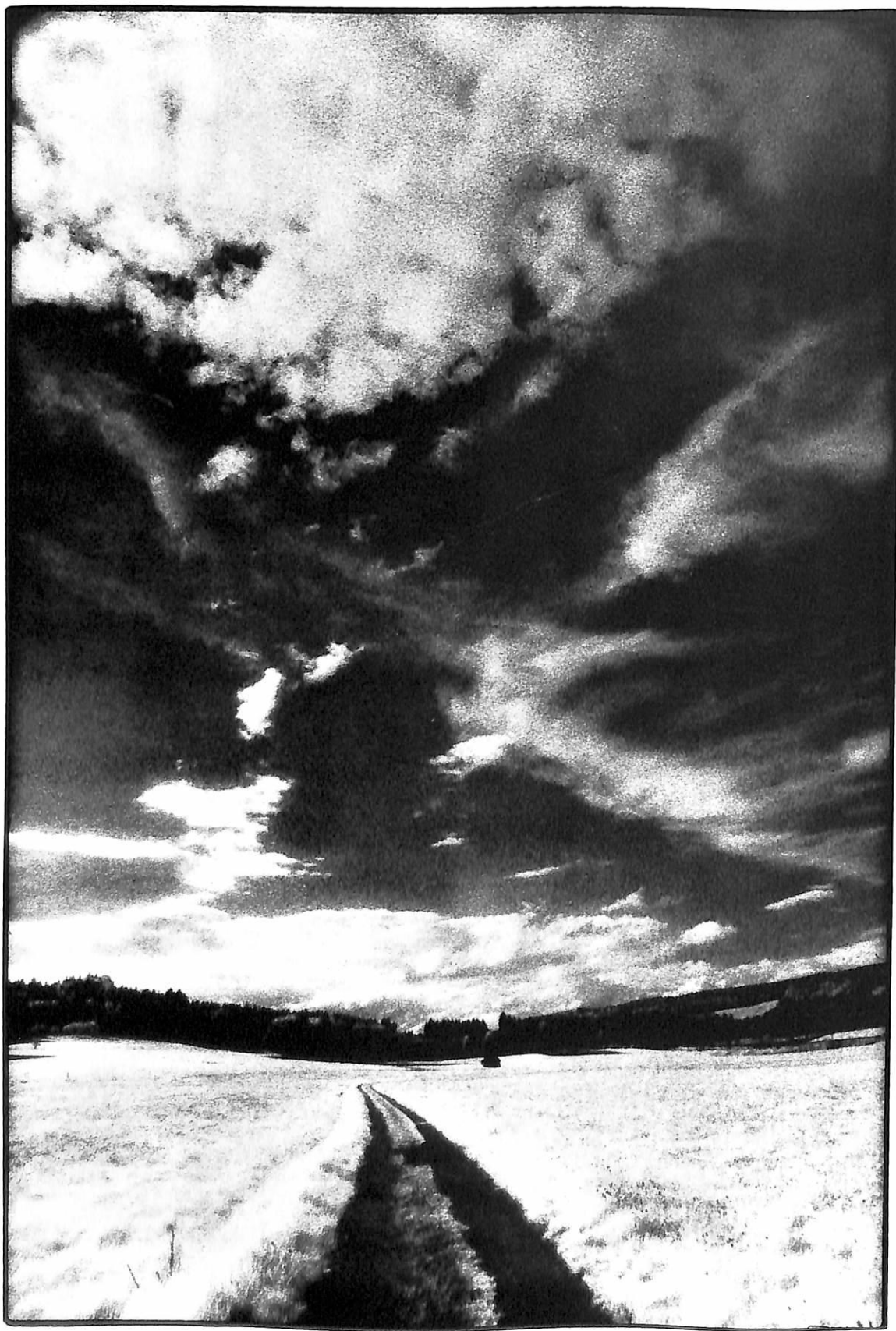
So much for the subject matter and the general aim of my endeavours. There were two products in particular — both intended for special purposes — which helped me to carry out the experiment: Kodak High-Speed Infra-Red film and the Leitz Apo-Telyt-R. Kodak infra-red film HIE 135-20 is an ultra-sensitive, relatively

coarse-grained special film for military intelligence, aerial reconnaissance and crime detection purposes. This film is not only sensitive to the visible part of the spectrum, i.e., 400 to 700 nm, but also to the infra-red sector from 700 to 840 nm. This "light", rather, "radiation" is no longer visible to our eye. Since infra-red radiation is situated further towards the long range end of the spectrum than normal daylight, special precautions are necessary when focusing. I shall come back to this point later. The instructions supplied with Kodak infra-red film state the following recommendations for reliable results:

- Prior to and after exposure, the film should be kept in at temperature of less than 10 °C (this implies a refrigerator)
- The film must be loaded in the camera in total darkness and removed in the same manner
- To avoid fogging from an unknown infra-red source, it is advisable to process the film in total darkness especially if the developing tank is made of plastic.
- Whilst working with infra-red film take care to switch off all electric apparatus in the vicinity, since the film reacts to heat radiation.
- On account of the high silver content, a stop bath should be interposed between developing and fixing.

Genuine, infra-red photography with special black-and-white film is not possible without a red filter. To ensure that the image recording is largely effected by the prevailing infra-red radiation, it is necessary to exclude light rays from the rest of the visible spectrum. The Kodak No. 87 infra-red filter absorbs all radiation with the exception of the infra-red section of the spectrum. This so-called "black filter" is so dark that it is not











possible to focus a single-lens reflex camera in the usual manner. It is normally used, of course, for scientific purposes. For general pictorial photography it is preferable to use a filter of not quite such a narrow-band character or with such extreme infra-red emphasis such as the Leitz IR Filter. In my case I employed a pretty normal No. 25 red filter, since I wanted to avoid the inevitable comment of the observer: "A-ha, infra-red film!" Having discovered the technique, namely, most people feel they are sufficiently initiated and fail to really share the author's pictorial experience.

Before setting off in search of suitable subjects for infra-red treatment, there are still one or two technicalities to be explained. The first point is the difference between the focused distance and the actual image plane. Depending on the film and filter used, it may be necessary to set a 90mm lens, for example, at 30 m or less instead of infinity. Since I was usually able to stop down considerably (to  $f/11$  or  $f/16$ ) I simply ignored the distance correction in the case of the 24mm  $f/2.8$  Elmarit-R and the 50mm  $f/2$  Summicron-R. When using the 90mm  $f/2.8$  Elmarit-R I did reduce the distance, however, by about 20% within the range of infinity to 5 m, and at a range of less than 5 m I took off 30-40%. To give a concrete example: where the camera measured 10 m I set the range by hand to 8 m and where the distance was measured as 3 m I corrected it, for the exposure, to 2 m or even less. These data may well differ from the findings of experienced and conscientious infra-red photographers. In my particular case the subject made such an overwhelming impression on me, and the light in the park changed so quickly, that I must confess my corrections to the focusing ring were often the result of an approximate guess. These difficulties with lenses of longer focal length are completely avoided in the case of the 180mm  $f/3.4$  Apo-Telyt-R. I found that the brilliance and high resolution afforded by this special lens were particularly remarkable in infra-red photography. To avoid being misunderstood, I hasten to add that I am most satisfied with the rendition of fine highlight tones provided by all my Leitz lenses. However, the differentiation in the highlights as recorded by the Apo-Telyt seem to be especially striking.

As things turned out, I had less trouble with incorrect focusing than exposure measurement. The exposure

meter did not react sufficiently to the infra-red radiation, and the effective speed rating of the film is dependent on the type of red filter employed as well as the prevailing intensity of the infra-red radiation. My first try with the film rated at 50 ASA was most discouraging. The negatives turned out so dense that even scrutiny through a magnifying glass revealed nothing but a dense, uniform black. Exposing the second film at 200 ASA brought results which were more promising, and the third film with the meter set at 400 ASA was really quite good, exposure-wise. I also learnt that no two greens are quite alike. In spring when foliage is fresh from the bud, the reflection of infra-red radiation is very high — especially when shooting against the light. The camera used was a Leicaflex SL2 with the exposure meter set to 400 ASA. I took a spot reading of a fairly bright grey tone to be found, in most cases, in the light grey shades of a tree-trunk. Once I had exposed a few films of similar subjects I knew more or less, through experience, when to give less or more exposure. The negative developers I employed were Kodak D 76 or HC 110, and the second film processed in HC 110 was so satisfactory that I stuck to this developer. It may well be that a finer grain structure can be obtained through processing in D 76.

I travelled several times to Landshut and continued to take photographs until I finally achieved the results as I had envisaged them. Each day I managed to go brought a wealth of new experiences. Early in the morning, at noon and late in the afternoon — the impressions constantly changed. The shades of brightness in the green foliage-roof were surprisingly infinite. I observed how the absolute highlights were set off against bright patches, and these contrasted, in turn, with darker zones to produce "light impressions" which reminded me of a fireworks display or waterfall in sunlight. Bushes assumed a fluor-escient glare and pools were turned into magic mirrors; hanging branches became torches of light and the hedges acted as curtains to frame the whole scene. Finally, the leaves of a giant maple wove their way into the light pattern, and it occurred to me whether they might not have served as the original source of inspiration for the ornamental inlay work on the old cupboards and chests in the castle.

How ineffective any verbal description must necessarily remain in comparison to the real visual impression. It was Kandinsky who pointed out that art is not something to be produced by simply copying but has to be rendered visible by the artist. This approach also applies in certain respects to photography. And infra-red film enabled me, I hope, to do just this in Landshut.

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#### *Our illustrations:*

Picture page 20: „Parklane“, Elmarit-R 2,4/24 mm

Picture page 21: „Castle Landshut“, Elmarit-R 2,4/24 mm

Picture opposite page: „Bush in light“,

Apo-Telyt-R 3,4/180 mm. All pictures with Leicaflex SL2



# Congruent Photos

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Pictures and text by Joseph von Mentlen

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I was watching my youngest son doing his homework. With a pencil, compass and ruler he drew congruent, geometrical figures on paper. The symmetry of these configurations fascinated me, and I began to wonder how I could execute congruent pictures through photography. The incident also reminded me of my own school days, in particular of endless history lessons which I tried to while away by squashing blots of ink between folded pages.

It was not difficult to imagine that a negative could first of all be printed normally and then, from the reversed side, printed again as a mirror image. Yet, I was not able to say, at that time, what subjects were suitable for congruent treatment or how I should go about it technically. The answers to these two aspects required a good deal of thought and many practical experiments. One summer, I therefore began taking many different scenes on Agfachrome Professional 50S and using lenses of varying focal length. When I came to analyse the pictures I noticed that the wide-angle shots were the most convincing, pictorially. If you think about it for a moment, this is really quite logical. Using a 21mm wide-angle lens, for example, you obtain an exaggerated foreground and vanishing lines which converge deeply towards the background. This wide-angle perspective enhances, to an extraordinary degree, the dynamic feeling of depth in "mirror images".

We are now faced with the practical question of how to proceed further in order to arrive at the desired results. If you take your pictures on colour reversal film, it is most expedient to make a normal 5 × 7 inch print on reversal paper and then print the same slide a second time after reversing the latter in the film carrier of the enlarger. It is important to note that critical focus must be corrected (manual operation in the case of autofocus enlargers), since the image plane has moved slightly further away (the thickness of the film base) from the enlarger lens. Both exposures must be processed at the same time together to ensure that

density and colour balance are equal. Even a small deviation from the initial developing time can cause a difference in colour rendering.

Once the prints are dry, they are carefully cut and the proposed joints retouched so that the edges are no longer recognizable as such after the montage. I usually mount the two halves of the picture on exhibition board with double-coated adhesive tissue. If you prefer to work with colour negative film, the procedure is much the same.

This montage can either be regarded as the final result or you can proceed to a second and third phase to obtain certain advantages. In my experience the following procedure has proved most satisfactory: the pasted-up prints are copied by artificial light on a negative film balanced for this colour temperature (e.g. Agfacolor Professional type L), using a lens corrected for close-up work (e.g., Macro Elmarit-R). You are now in the possession of a 35mm negative in which the abutting joints are practically no longer visible (assuming you have retouched the edges properly and mounted the prints squarely) and from which you can now make as many enlargements as desired. Alternatively, you may use tungsten light reversal film for the repros and finish off by printing the latter on reversal paper.

In conclusion, a word is due about the composition of the originals. Take plenty of time to find suitable subjects, in particular, plenty of time for the exposure and try to visualize, on the spot, the final results in your mind's eye. An investment at the initial stage will save you unnecessary work later — and photographic material. This is not the kind of subject which you can snap casually on the side. No doubt, your own motifs need not be so static as mine are. However, at the back of my mind the whole time were my son's drawings which acquired their particular magic from the symmetry of the architectural patterns. I can only now hope the examples published here will induce you to try it yourself and obtain as much pleasure as I did.















# Rural survivors

Text and photos by Roland Bauer

*One often hears or reads that today's youth is selfish and only bent on pleasure. Recently a conspicuous number of reports has appeared in the press which aim to prove how one-sided and, therefore, dangerous such generalisations can be. In the field of amateur photography, and particularly in colleges and training establishments where photography is taught as a means of communications, one finds examples of work which clearly display the photographer's genuine interest in his fellow-beings and which therefore contribute to a better understanding amongst people in general. Roland Bauer is a student at the Fachhochschule in Dortmund. His portfolio of the simple and traditional way of life led by folks in rural areas is an example of such a reportage which is concerned with more than making "pretty pictures" and which can only become convincing when the photographer is no longer regarded as an intruder.*

When 88-year old Katharina Wendel has lit the fire in the kitchen in the early morning, her brother Gottfried, who is only one year younger, plaits her hair for her. Since she fell and injured her back some years ago, she can no longer do so herself. This is how every morning begins for these old folks. They live all by themselves in a tiny hamlet in the Hohenlohe valley (between Heilbron and Nuremberg) and are practically independent, since they still grow almost everything they need. About twice a week Gottfried's son calls in order to bring along the remaining necessities which the elderly couple cannot fetch from the distant shops.

Since the majority of meadows in this steep, narrow valley does not permit cultivation with machines and since many of the small farm owners abandoned the struggle soon after the war anyway, large areas were planted with pine. Sensible as such afforestation may be, it robs the valley of more light from year to year. In spite of this and their advanced age the Wendels still go about their daily work. Many a summer morning begins at 5 a.m. when the steep meadows are cut with a scythe. Lunchtime is half past eleven for the couple, and in the afternoon the cut grass is turned. All work is carried out with calm and great care, since failing energy has to be spread over the entire day. Gottfried and Katharina Wendel are the last peasants of their generation in the valley who live and manage their farm according to traditional methods which have been handed down from one generation to the

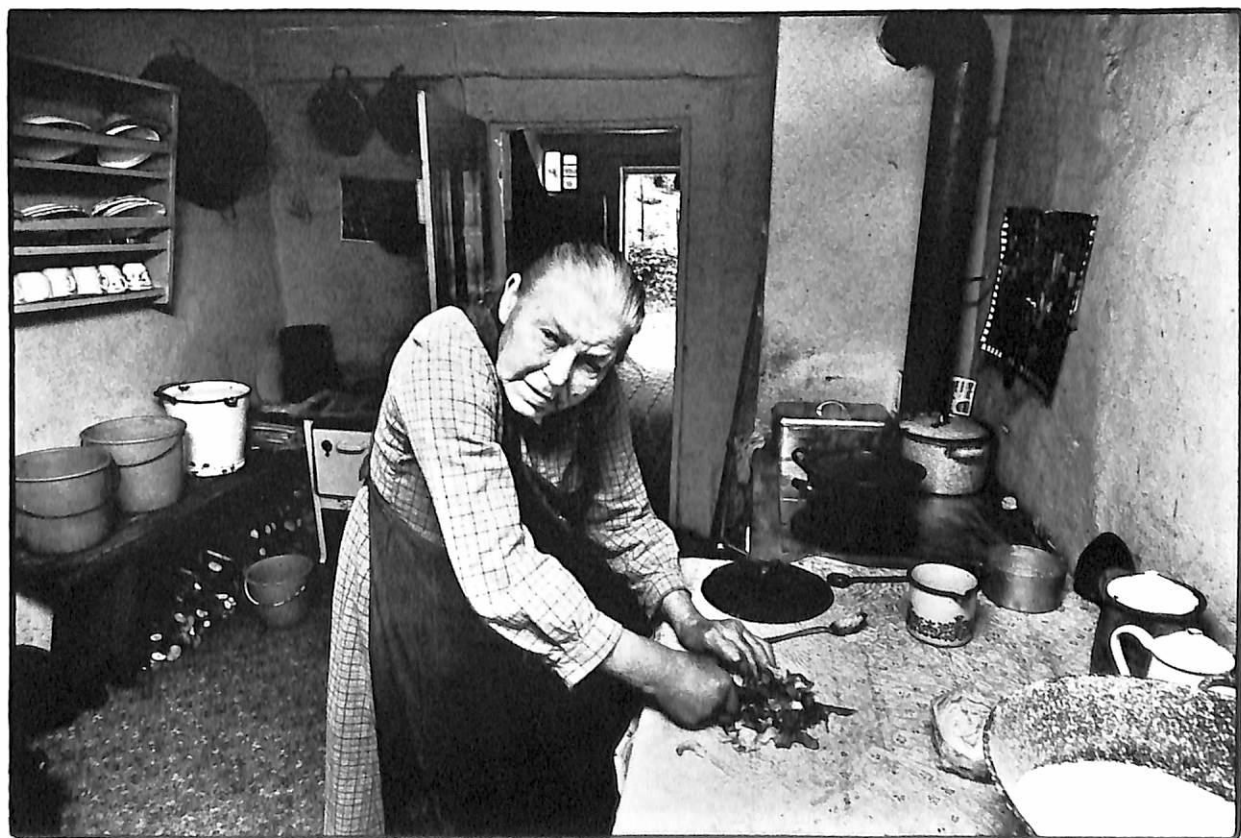
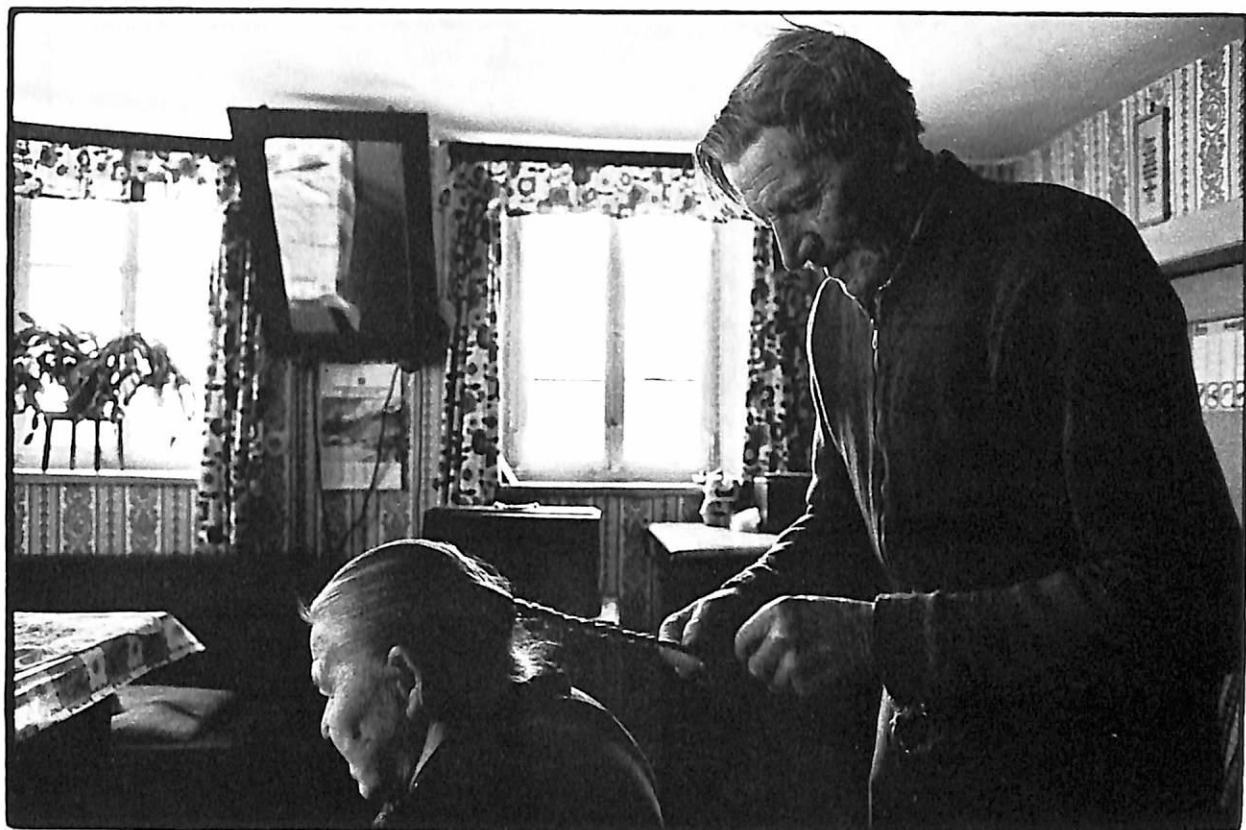
next. Most of the other farmers in the region have long since bowed to the dictates of modern agriculture, follow the recommendations of agrarian institutes and have fallen under the influence of the Ministry of Agriculture.

When I first entered the Hohenlohe valley in which the Wendels live I was so enchanted by the natural landscape that I immediately decided to study it more closely. Indeed, for two years now I have lived in this region with the principal aim of recording for posterity the almost extinct customs and other traces of a traditional, rural way of life. It took me a very very long time before I had won over the confidence of these old people to such an extent that I could proceed with the kind of photography I had in mind. I wanted to take photos which told, in plain, direct language, the story of these simple peasants and their frugal surroundings.

For the present series I used a Leica R3, a 60mm f/2.8 Macro-Elmarit-R, 28mm f/2.8 Elmarit-R and a 21mm f/4 Super Angulon-R. I set the meter mode to Automatic, selected an aperture which would give me the depth of field necessary for the kind of subject and then merely had to quickly check whether the shutter speed computed was reasonable. I have found this in the most useful mode when I am obliged to concentrate on a changing subject situation. Before setting to work with the camera, I have found that I must first closely study and get to know, quite intimately, the subject I wish to take. Since I wish to capture people in their customary environment, I use one of the wide-angle lenses more frequently than others in my possession. Indeed, in the very cramped rooms of the farmhouses, it was usually necessary to fit the 21mm f/4 Super Angulon-R, although care has to be taken not to distort the human figures or exaggerate perspective unnecessarily. I employ high-speed black-and-white film for this purpose and do my own developing and printing. I thus have a final possibility of mastering, through dodging and burning-in, the high subject contrast which so often prevails in such interiors. On account of the lack of space and other facilities in the house in which I live, I have to wash my prints in a brook about 300 ft. from the house, which is inconvenient but not without a touch of pioneer spirit. I can only reach my "washing tray" down steep, slippery steps, and the sun does not shine every day either. Yet, when I think of the Wendels I have somewhat more comfort at my disposal.

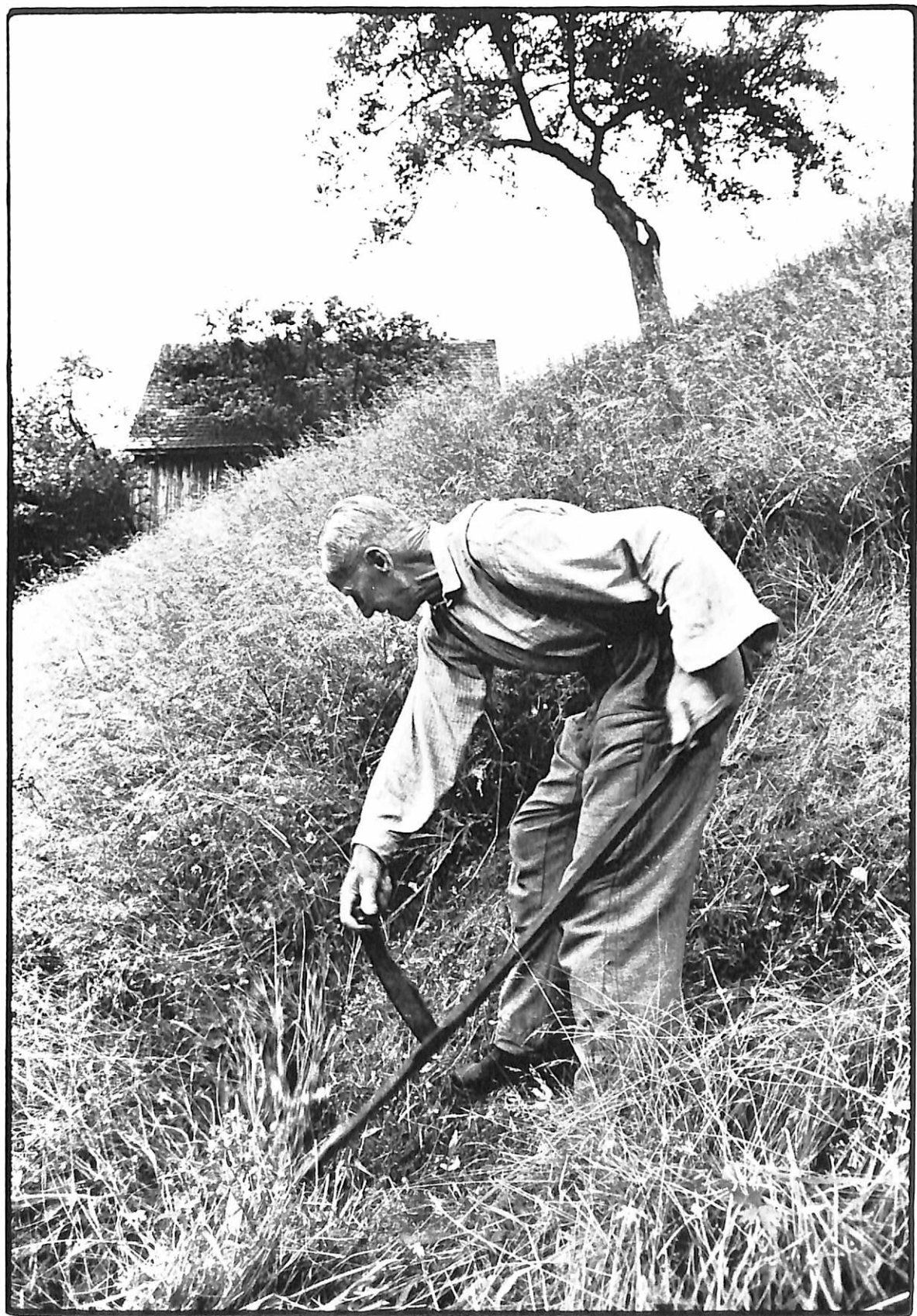














# Accent on acutance

I must confess that in my photography the subject seems to change pretty often. After a wave of journalistic photography, during which time I will pursue some selfassignment with keen interest, I may well be overcome by the burning desire to precisely record some tranquil subject from a strictly aesthetic aspect. The last time this metamorphosis happened I soon found myself occupied with the question what kind of black-and-white film I should use in order to capture — on 35mm film — the richness of detail and infinite grainless tones common to the famous contact prints of still-life or landscapes made by Edward Weston or Josef Sudek. No simple task, one might say. Yet, I was quite determined to get, at least technically, as close as possible to these masters.

An initial search for relevant information in manuals of photographic technology only confirmed my suspicions that these how-to-do-it books do not take into account recent advances in film emulsion technology. The advice, for example, to use a film of around 25 ASA is anything but new and no longer even a particularly sound tip today, since the improvement in image quality (as far as grain structure and acutance are concerned) in comparison to a 400-ASA film is not so marked as it may well have been twenty years ago.

One day I came across an article in a photo magazine which drew attention to the fact that it was possible to exploit the high resolution of document film through processing in an especially soft-working developer and use it for straightforward "pictorial" photography. So I sent off request for information to the three major film manufacturers and after studying their literature bought myself samples of Agfaortho 25, the two Kodak document films, High Contrast Copy and SO 115 (latter now known as Technical Pan). According to the tests I carried out, the High Contrast Pan supplied the sharpest pictures. The power of resolution and acutance were absolutely amazing. In these respects the SO 115 is hardly less competent yet, what is more important for some purposes, the range of tones is better graduated than that rendered by High Contrast. In addition, SO 115, resp., Technical Pan can be rated as high as 64 ASA/19 DIN — thus permitting hand-held photography — whereas a mere 5 ASA is about all you can coax from High Contrast.

Although these high-resolution films (approx. 600 lines/mm for High Contrast in comparison to around 185 lines for a good 25-ASA film) may provide the potential software for scrupulous exactitude à la Weston, the final results depend very much on how you expose it in the camera and the way it is processed and printed. As in most other fields of applied photography, there is no getting round the generally valid principle that a picture can only be as good as the weakest link in the handling/processing chain.

It is particularly important, in my opinion, to find out the optimum aperture(s) of the lenses selected for this kind of photography. The first document film should be sacrificed for a lens and aperture scale test. Suitable test targets of the Cobb or Paterson type can be obtained on the market or

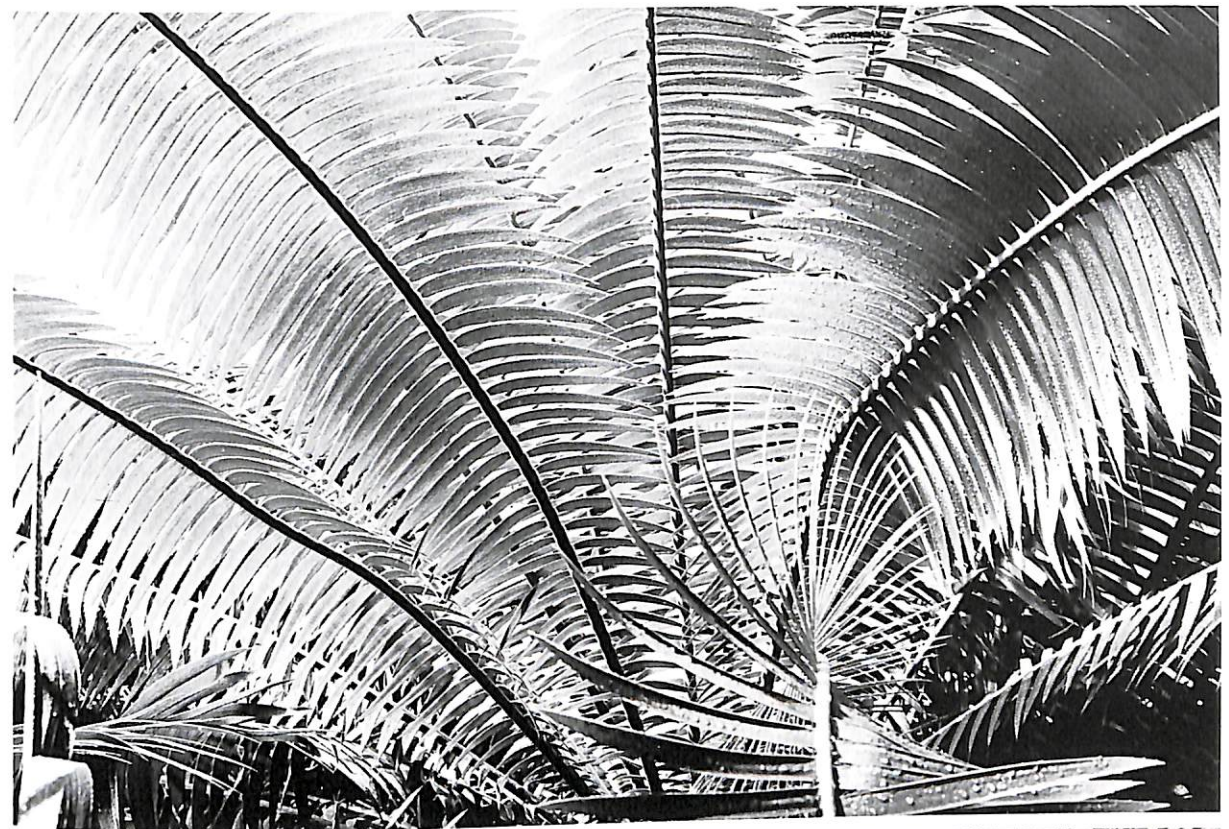
you can make your own using patterns of lines. Employ a firm tripod and cable release, resp., selftimer. The method is sufficiently reliable for a comparison of the f-numbers.

The next vital point on the way to obtaining negatives with a reasonable scale of grey tones is to use a special document developer such as Neofin-Doku from Tetenal (the name may be different from country to country) which has the property of compensating high contrast. This remarkable "soup" is supplied in 25ccm ampoules which are diluted with water up to 700ccm. Two 35mm films, either together or consecutively, may be processed in the working solution. For SO 115/Technical Pan, Tetenal recommend a developing time of six minutes in conjunction with a three-second agitation cycle. I preferred to extend this for my purposes to eight minutes. To find out the right fixing time for Technical Pan or other films, you should observe how long it takes for the negatives to become clear; this time is then doubled. Using fresh fixer, this worked out for me at 1 1/2 minutes.

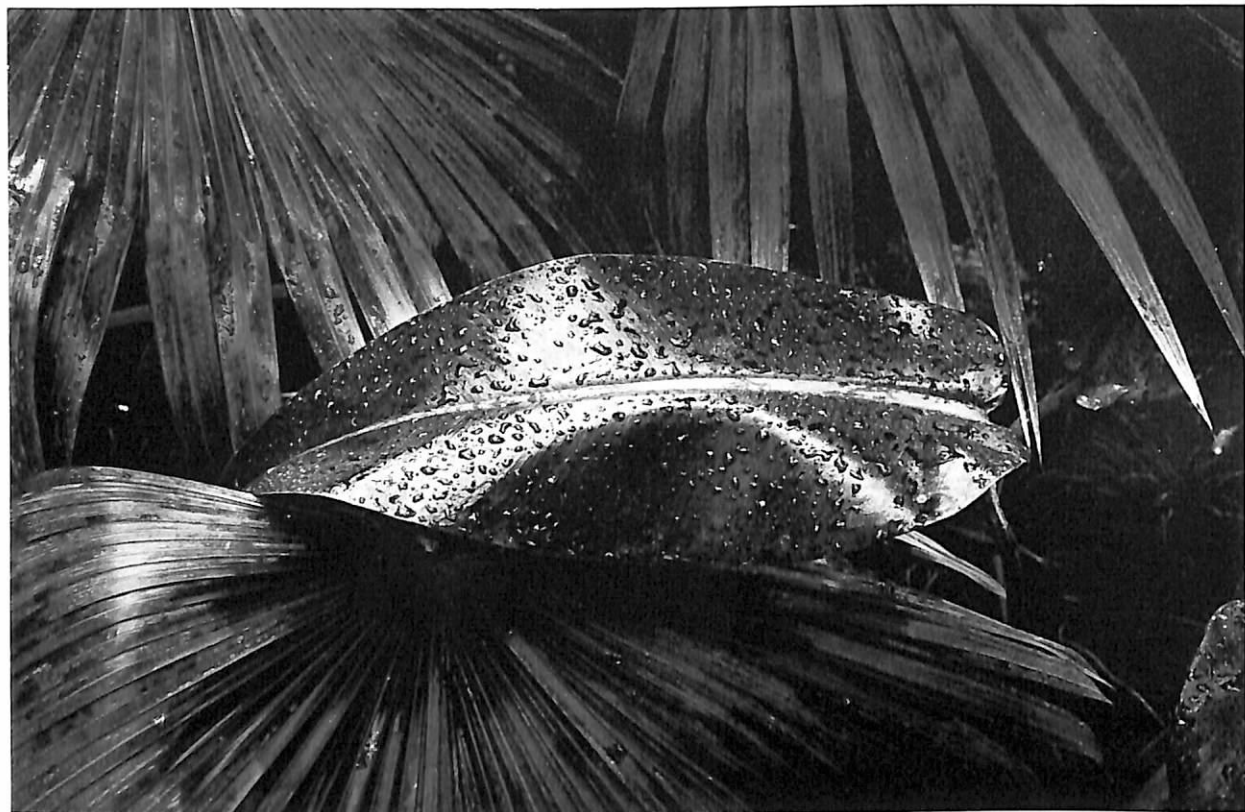
I enlarged my negatives on the baryta-coated paper Agfa Record Rapid, taking the surface "glossy" and the grade "special" as standard. It is in this manner that I managed to retain the extreme sharpness of the Technical Pan negatives and commit the full range of available grey tones to paper. For those readers wishing to try out High Contrast Copy I am obliged to mention that Kodak have now discontinued production of this emulsion and there will soon be none left on the market. Technical Pan (SO 115) will continue to be available, and since the price per cartridge is not exactly modest, it may be wise to buy it in bulk rolls (150 ft) and load your own cartridges. At any rate, enquiries are sometimes necessary before you can track down a supplier for one or the other type.

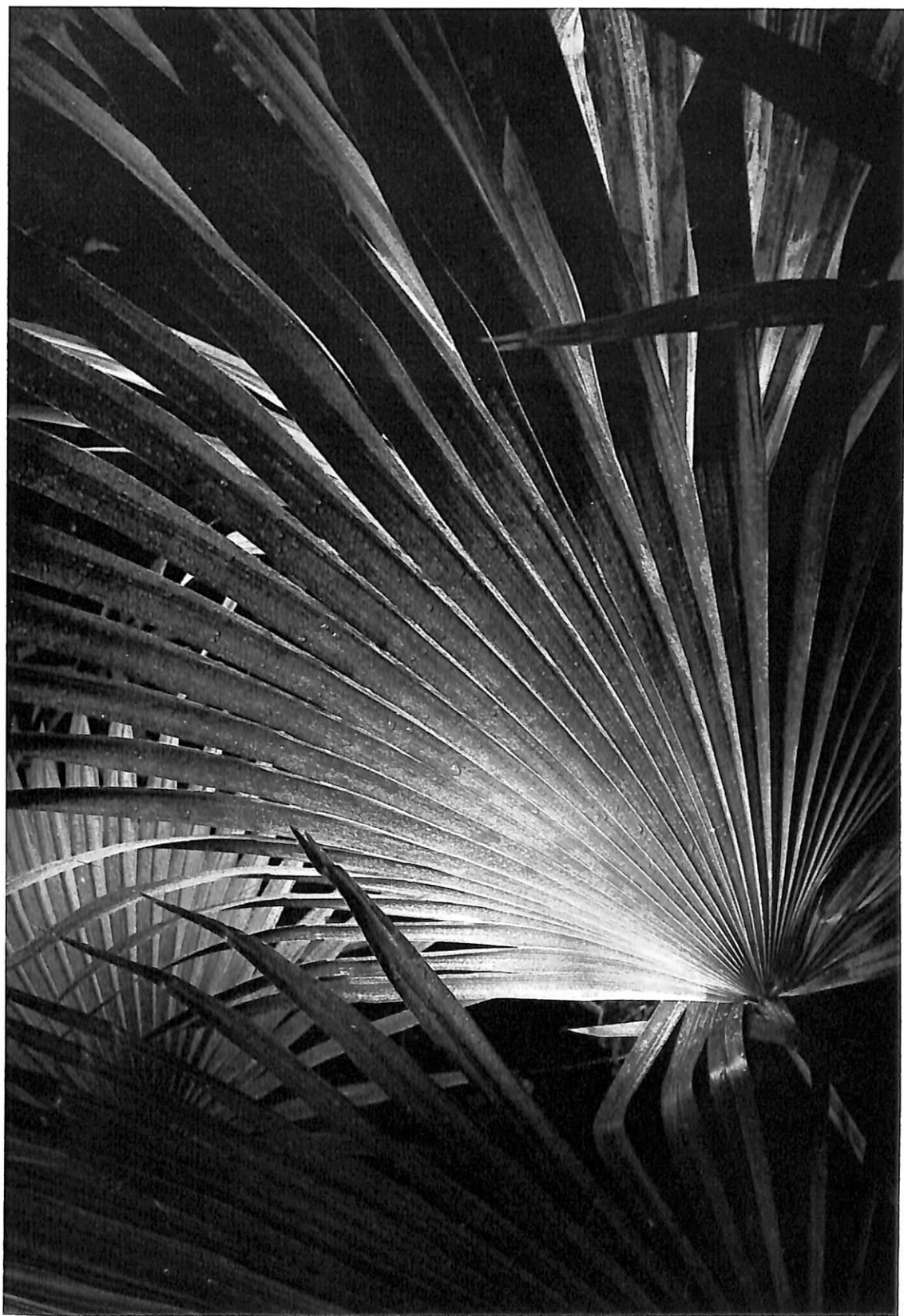
My portfolio of plants was taken in the Botanical Gardens in Munich in the summer of 1979. When I set out on the project I was perfectly aware of the difficulties and dangers involved in trying to produce something new — and convincing for others too — along the lines of a master such as Imogen Cunningham or Karl Blossfeldt ("Die Urformen der Kunst"). It was not my intention, actually, to list the plants with botanical methodology as the great German photographer Blossfeldt (1865 - 1932) did. I was much more concerned with learning to understand the qualities of light, firstly, to obtain a gentle scale of grey tones in the picture and, secondly, in order to do justice to the form and sculpture of the motif itself. Inspired by certain American photographers, I attempted to "previsualize" the results before finally releasing the shutter. Later, as I gathered experience, I also hung up prints on the wall or simply left them lying around so that they could work on me; over a lengthy period of time, as they constantly caught my critical eye, I was able to form opinions which helped me to improve my pictures on the next visit to the gardens. The latter is, in fact, nothing more than the method many photographers employ to select, objectively and with mature judgement, the right pictures for a competition or exhibition.













# Unsuspected beauty

Focus on iron filings

Sufficient indulgence, self-criticism, much patience and a wife who is also addicted — those are the conditions, in the opinion of J. H. Jagmond of Amsterdam, for good amateur photography. Particularly delightful is the reference to the female partner who also photographs (and who does not necessarily have to be one's wife!) This does not exclude, of course, confirmed bachelors from the ranks of good picture-makers. In Hamburg many years ago there was a camera dealer who organized a slide show once a month in winter at which coffee and cakes were served (included in the entrance price). In this way he attracted the interest of his male customers' wives, and the latter were then more likely to buy film the next time they went shopping or agree to the purchase of a new lens from the family budget.

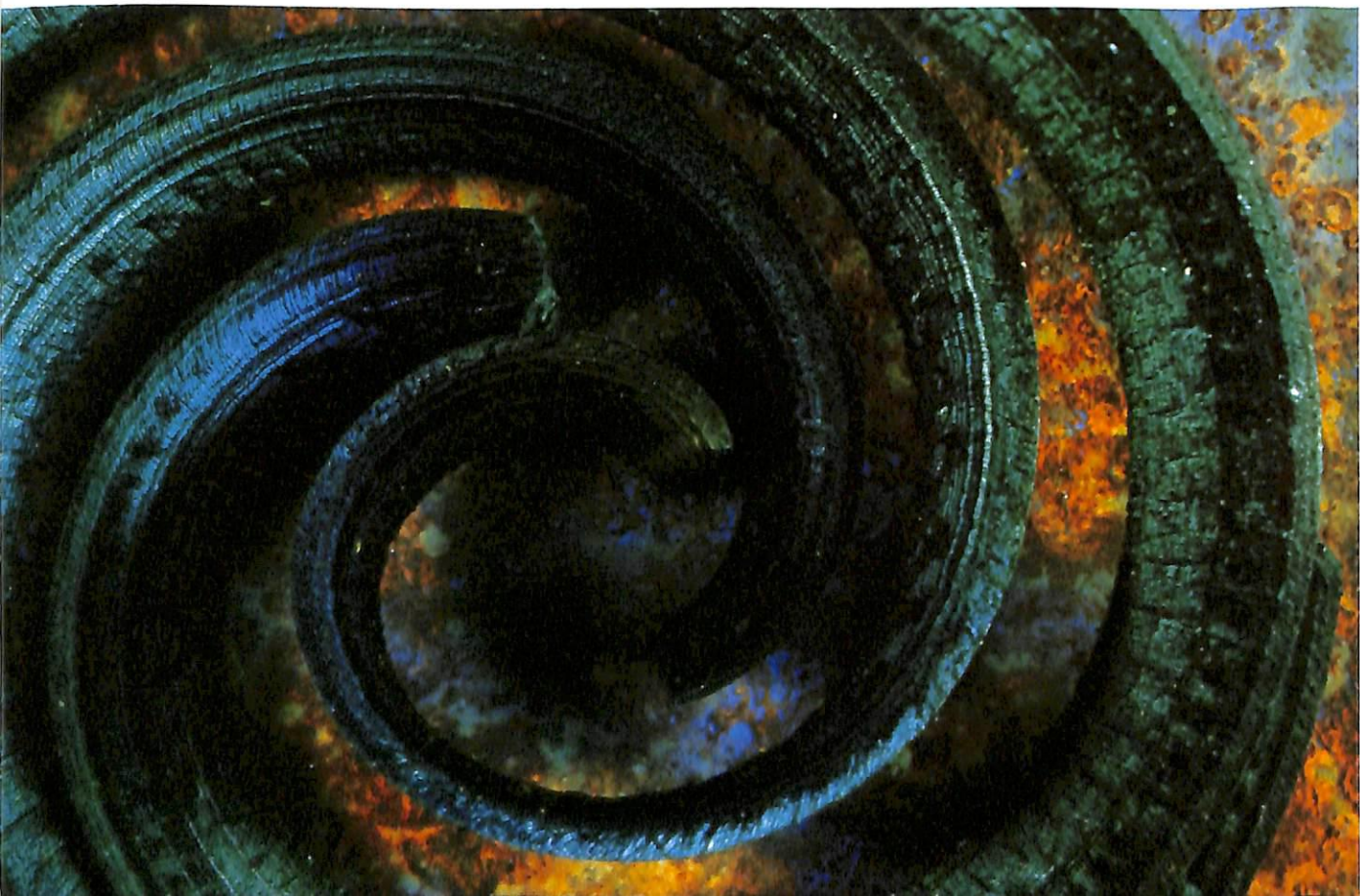
62-year old Jagmond writes that he is a pure amateur. He is a coppersmith by trade, but for the last ten years has worked as a warder in Ryksmuseum. He mentioned that his first camera was a model for exposing plates but his fifth acquisition was a Leica and today he possesses a Leica R3. In keeping with his favourite subjects he acquired the following items in the course of the years: 90mm f/2.8 Elmarit-R, 100mm f/4 Macro-Elmar-R, 180mm f/2.8 Elmarit-R, bellows unit, extension rings and a tripod suitable for copying and close-up work. We asked him about these "favourite" subjects. "Although quite a variety of motifs attract my attention, I am particularly interested in the photomacrography of small, apparently worthless things which one normally overlooks. I deliberately search for such subjects and try to pick out the form and colour." This reminded me of a saying, attributed to Dürer, to the effect that art is contained in nature and that those who can extract it may take possession of the same. From the manner in which Jagmond describes his work it is easy to detect the approach of the former craftsman: "Through my close-up photography I can get everything as precisely formed as I want, just as if I were still engaged in artistic handicrafts. I find most of my subjects out of doors. If I cannot separate them from the background or if the picture does not promise to turn out as I visualize it, I take home the objects I have found and place them on the table in front of the camera. Then I have better control over light and shade and can extract the secrets concealed in the material. Only here can I try out and photograph all the permutations until I reach the

ideal." Any reader who happens to be versed in photographic history will be reminded of similar statements made by Steichen. In his book "A Life in Photography" he wrote: "I now wanted to explore all the secrets and possibilities inherent in photography. One of my experiments has become, more or less, a legend. I photographed a white cup and saucer on a series of backgrounds ranging from pure white, through light and dark grey to a deep velvety black. In the course of the summer I repeated the series at regular intervals until I had collected more than a thousand negatives. This experiment with the cup and saucer served me, in my capacity as a photographer, as the kind of five-finger exercise which pianists require." Once the five-finger exercises have been mastered, the next step is the theme with variations, a notion borrowed from the field of music. In schools of photography it is a well-proven means of training a student's imagination. J. H. Jagmond also exploited these means in order to extract everything concealed in his object trouvé. In so doing, he fulfilled a requirement which we consider important, namely, he set himself a theme and did not merely think in terms of single pictures. We are thus made aware of the extremely interesting images which can be obtained from iron filings and similar industrial waste products. The samples published here only represent a small cross-section taken from a considerable file of colour slides. Although most of the pictures appear pretty similar at the first glance, closer inspection of each slide reveals that there is, indeed, a surprising difference in spite of the common subject. Each coil and chip displays individual character as far as shape and colouring are concerned. In making our choice for the present publication we tried to select those representatives which demonstrate, most effectively, the prevailing contrast.

Some observers are bound to quip that they have previously seen this kind of subject and manner of depiction. Must Jagmond's images therefore be condemned on that account? To be new is, taken on its own, no great achievement, and many a photographer who believes he has discovered a new subject or developed a new style has later been enlightened by someone with a knowledge of early photography. We should take a lesson from Jagmond who has succeeded here in extracting, from a trivial theme on the side, so much colour and visual excitement. W.B.















JEAN MARC PEGAUD

# Our regular slide competition: "Bad Weather"

## Prize-winners for LP 2/1981

- 1st Prize:** Oskar Barnack Medaillon or DM 150 in cash, Leica Photography for one year: Jean Marc Pégaud, Louveciennes (France)
- 2nd Prize:** A portfolio of engravings, Leica Photography for one year: Walter Spiegel, Heidelberg
- 3rd Prize:** A picture-book, Leica Photography for one year: Heribert Dünzl, Straubing
- 4th Prize:** Subscription to Leica Photography for one year:  
D. - B. Steinicke, Wittlich/Elfel
- 5th Prize:** Subscription to Leica Photography for one year: Hans-A. Forsthoef, Lörrach

Diplomas for outstanding performance were awarded to: Heinz Klein, Düsseldorf; Leif Rosén, Malmö (Sweden); Dieter Geuther, Grainau; Gerhard Bluhm, Salzburg (Austria); Erich Hutter, Vienna (Austria)

Here is a picture in which the conditions could hardly be worse: bad weather for yachting and bad weather for photography. On the sport list selected from the many excellent slides sent in this time to our regular contest there was one by Jean Marco Pejaud which came out on top in each of the three rounds of judging. We believed we could almost hear the wind whistling through the rigging, the pounding of the waves against the hull and the flapping of the tightly-rigged sail. Little imagination was also required to feel the clammy fingers of the photographer trying to operate his camera in this inclement weather and not miss the right moment to shoot. Actually, it was not so much the demonstration of sportsmanship which impressed us but the concentration of the picture on essentials. It is so convincing, because nothing detracts the observer from the theme. Have you found, by the way, the portrait of the hobgoblin in the photograph? If not, take another look at the shape of the wet, flapping edge of the sail in the top, left corner of the picture. The author is unlikely to have noticed it in the "heat" of the battle; at any rate, he did not mention it in his letter. He did describe, however, how the 70-ft yacht ran into a 60-mph storm off the coast of Portugal and how the crew had to struggle against the wind in order to avoid being

wrecked on the rocky shore which was too close for comfort. Each time the bow of the yacht plunged into the high waves spray lashed over the decks. Monsieur Pejaud used a Leica M4-2 fitted with a 35 mm f/2 Summicron and Agfachrome 50S Professional as film. The author apologised that he was no longer able to quote the aperture/shutter speed combination: "The conditions were too frightful for such pedantry", he wrote. We believe readers will understand. Equally chilly is the impression conveyed by the picture which won the second prize: an elderly storekeeper in a vegetable market harassed by a snow shower. Hostile are also the storm clouds drawing across the landscape which won third prize this time on account of aesthetic factors such as careful cropping and colour composition. We regret there is only sufficient space in this column to reproduce the plum which won first prize.

*The Judging Panel*

## Conditions of Entry

1. Entry is open to all readers of Leica Fotografie.
2. Only one 35mm colour slide may be sent in for each edition of Leica Fotografie by any one competitor.
3. The slide must be marked with the full, legible name and address of the author. It can only be returned provided it is accompanied by the sum of DM 3.00 in postage stamps or 5 international reply coupons. The entry should then likewise be accompanied by an adhesive label bearing the sender's name and address in block letters.
4. Entries should also be accompanied by precise technical data, such as camera and lens, shutter speed and f-number, type of film and any other interesting remarks on exposure.
5. Through the act of taking part in the contest the author confirms to the Editor that he is in possession of full copyright and is prepared to grant a single publication to Leica Photography.
6. The prizewinners will be selected by the editorial staff of Leica Photography. The decision of the latter is final and recourse to legal proceedings is excluded.
7. Entries should be sent marked "Competition" to Leica Fotografie, Schloßlesweg 4, D-7261 Oberreichenbach 3, Würzburg, Western Germany. Closing date for entries to LP 4/81 is the 18th April.

Should entries arrive too late for a particular issue, they will be held over for the next round of the competition.

As a rule, only the first prize-winning picture will be published. Return of entries will commence shortly after the appearance of the relevant issue. The publishers of Leica Photography regret that they are not able to accept any responsibility for slides lost or damaged in the post.



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# HOW SERIOUS IS MIRROR-SLAP?

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Needle-sharp resolution is the prime virtue and certainly one of the most fascinating aspects of photography, wrote Andreas Feininger in his first book "Photographic Design" which was published in 1937. There is no doubt about it: the potential richness of detail is a very characteristic feature of a photographic image. Feininger devotes an entire chapter to the subject of optical sharpness and concludes it with the bold assertion: "Exact, objectively sharp definition is the sole prerogative of photography and a quality of which we should be proud and which we should all strive to maintain." Feininger, who came to photography via architecture and later made a name for himself as a "Life" photographer, earned his journalistic spurs with a book about the Exakta. This camera, and the smaller sister model Kine-Exakta, served as a prototype for a whole generation of 35 mm single-lens reflex cameras. Since the 1950's this type of camera is alleged to incorporate a kind of "built-in unsharpness". The people who nourish this reputation are principally recruited from the ranks of rangefinder-fanatics. Their argument is that the thump of the returning mirror causes such a shock that the camera is shaken and the image more or less consequently blurred.

Doubtless, reflex camera manufacturers have devoted close attention to this problem. Nevertheless, I have only come across one publication on the subject, namely, a thesis by Martin Bantel of Stuttgart University entitled: "Does the quick-return mirror affect image sharpness in reflex cameras?" Surprisingly, this dissertation does not hover in the realms of dry theory but reveals a number of cogent facts which can be applied to practical camera design. In summing up the results of his research, Bantel writes: "Movement of the mirror has a definitely measurable effect on the oscillatory state of the camera, but image sharpness suffers to such a small degree in most practical cases that it can be ignored." Now this was quite a surprise for me! Even the following modification to the statement did not change the facts essentially: "Only when extremely high image sharpness is required and all other possibilities have been exploited is it important to pay attention to possible vibration caused by the mirror." Most practical-minded photographers would therefore come to the conclusion that it is an advantage to use a tripod. Yet, Bantel has the following to say: "Even when mounted on a tripod the camera trembles as a result of the vibration caused by the operational cycle in the interior of the camera." One is not wrong in thinking that matters can be improved by selecting as *fast* a shutter speed as possible. Yet, it is also an established fact that *long* exposures supported by a tripod also result in perfect sharpness. Bantel states — in rather technical jargon — that the lack of image definition is in direct proportion to certain shutter speeds, e.g.,  $1/2 : 1/30 : 1/5 = \text{approx. } 5 : 10 : 2$ . This ratio is due, Bantel explains, to the fact that within the given shutter speeds different periods of the dampened camera vibration

come to bear on picture resolution. The elongation (the distance of an oscillating body from its steady position) is effective only at the beginning of an exposure lasting half a second and at the end the vibrational amplitude has dropped to practically nil. At a shutter speed of 1/30 second the elongation is felt during the *entire* exposure time, and at 1/500 second the elongation only makes up a *minute portion* of the vibrational curve. Bantel therefore came to the conclusion that it is wise, if possible, to avoid the shutter speeds 1/8, 1/15 and 1/30 sec.

Without going into further technical details, I would only like to briefly mention that Bantel also investigated the consequences of the fact that vibrational waves emanating from the mirror movement may overlap. The cause of such overlapping is to be found in the passage of the focal plane shutter, the opening and closing of the diaphragm blades and the shutter-tripping movement. It is bound to interest readers of this magazine, however, to learn how the mechanical parts move in a Leica R4 when the shutter is released. The Leica R4 has a low-mass shutter and mirror carrier. This is welcome, since light matter means that it can create hardly any vibration. Further, the R4 incorporates a generously-dimensioned fresnel reflector which is arranged in such a manner that it contributes to the dampening of the main mirror, the latter being pneumatically cushioned anyway. The fact that the first curtain of the focal plane shutter travels counterwise after the exposure helps to neutralize the vibrational forces. Finally, the electromagnetic release system facilitates jerk-free tripping of the shutter and thus excludes movement from this source. What all this means, in end effect, is that any troublesome influences that might originate from the mechanically operated parts in the R4 have been kept to an absolute minimum and can be ignored for all practical purposes.

And what is the real situation when the camera is hand-held? "When shooting with a camera held in the hand," Bantel writes, "the source of subsequent image deterioration is more likely to be due to the shaky hand of the photographer than mirror slap." Put in simpler terms this means that the danger of unsharp pictures is greater when you hold the camera unsupported in your hand. It is little consolation to learn that at an exposure time of 1/500 sec. there is practically no longer any difference — from the point of view of resolution — between a photo shot from the hand and one in which the camera was mounted on a tripod. Little consolation, since the light conditions are not always such that we may use 1/500 sec. Yet, matters are not all that hopeless. Although most of us — both young and old — suffer more or less from the "jitters" there are tricks to reduce the danger of camera shake. How you can be sure of getting needle-sharp pictures more often when holding the camera will be the subject of a future article.

Horst W. Staubach

# The incorruptible witness

## A Magnum Workshop

by Philippe Mahassen

ROBERT HOFER



Somewhere between the Swiss towns of Delémont and Porrentruy lies the small village of Saint Ursanne. The narrow streets of the village cluster around a magnificent gothic abbey. This secluded world, became the venue of a major photographic event for six weeks in the summer of 1980, namely, an exhibition staged by the international agency "Magnum Photo Inc.". It served as the backdrop for a practical seminar on the subject of photojournalism. Credit for the idea must be given to a picture-minded, three-man team consisting of the graphic artist Jean Robert Schafter, the photographer Jacques Belat and a local butcher, Serge Convers. Within the space of 100 days they brought together everything which was necessary to ensure the success of the venture: they bought 250 frames for the pictures, installed an illumination system in the old, scantily-fitted abbey, set up a Press

bureau and designed a catalogue. Parallel to these activities they negotiated with lecturers and made other preparations. Somewhat faint-hearted, yet with a glimmer of hope, the initiators wondered what kind of reception their undertaking would be allotted. They expected about 3,000 visitors. Yet, that which was initially planned as a regional event caught the attention of a greater public all over Europe which had become a little tired of Arles and similar annual fairs for photographers. In the end, more than 12,000 visitors passed through the exhibition!

The actual workshop on practical reportage photography, conducted by the Frenchmen Guy le Querrec and Raymond Depardon was hardly any less successful. Querrec (to be seen on the left in the photo) a witty observer of everyday, human situations, is the founder of "Viva", one of the most successful press

agencies in France. Since 1976, he has been a member of the Magnum group. His critical photographic eye, tempered with human empathy, produced a style of reporting which has influenced an entire generation of young photographers. Raymond Depardon (on the right) corresponds more closely to the image which most of us retain of a Press reporter. So far he has survived quite a number of wars, riots and catastrophes without losing — paradox as it may sound — a certain inane shyness and discretion. Depardon is a founder-member of the agency "Gamma" and since 1978 has been associated with Magnum.

Eleven young photographers, amateurs as well as professionals turned up for the workshop. Quartered in an old school house, they took part in a course which most of them now agree had a decisive influence on their way of visualizing pictures. The workshop instructors came straight to the point, without any long-winded introductions. For two days the students were given an opportunity to show round the work they had brought with them — in the expectation of hearing practical tips, such as, "here I would have used a longer focal length" or, "I would have cropped the picture another way." Depardon and Le Querrec share the opinion that the participants are not helped any further in their career by making them compliments. They did not mince their words and were little concerned whether illusions were destroyed on that day. In the hard world of journalism, excuses or stylistic whims are not tolerated. The issue concerned fundamental questions of picture conception. So nobody was surprised to observe that the enthusiasm of the workshop members was rather dampened when they were faced, on the third day of the course, with justifying themselves as photographers at the horse market of Saignelégier. For some less robust seminarists, the world seemed to have come to an end, so very deeply were they impressed by the annihilating criticism of their masters.

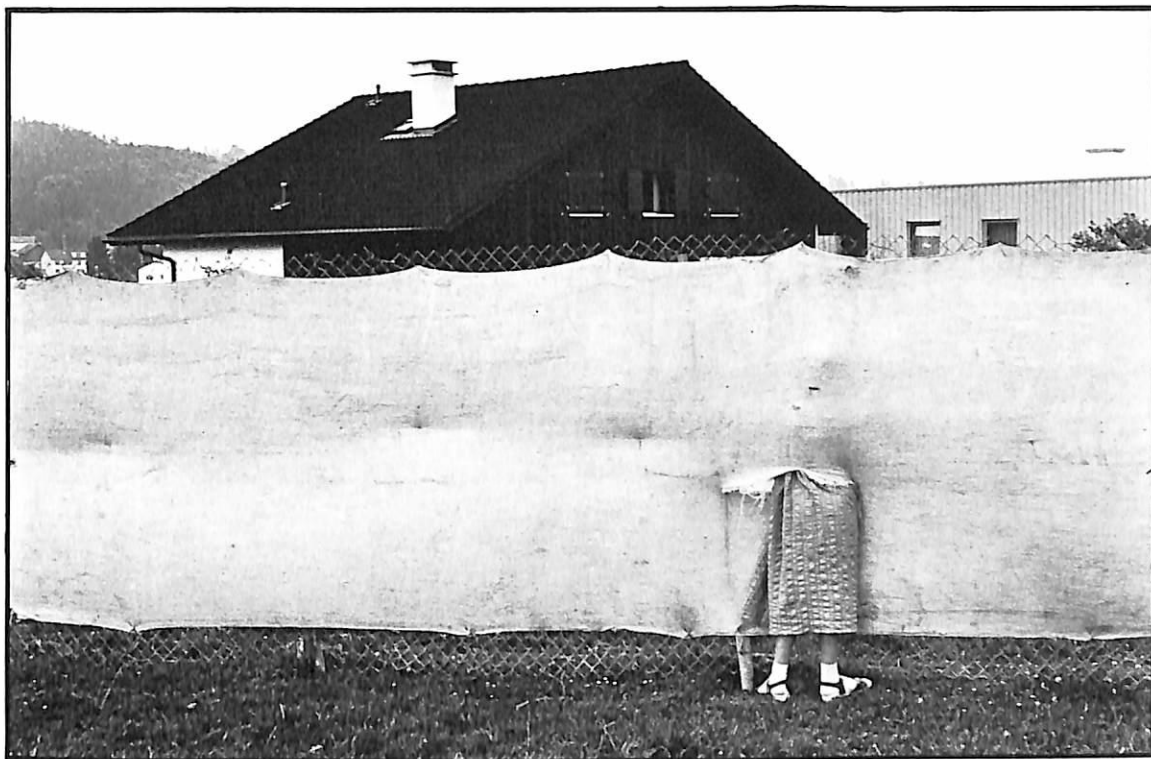
One day later the atmosphere was notably more positive. Slowly, almost imperceptibly, the participants closed together to form a community with a common fate. They mutually discussed each others pictures, exercised criticism as a group and tried to detect the essential journalistic element in picture stories. The initial difficulties gave way, on the part of the teachers as well as the pupils, to a genuine enthusiasm for the matter on hand and to a determination to do one's best. As the days passed, "the eye was cleaned with lens tissue", a French bon mot uttered by Le Querrec which is hard to render adequately in another language. It must be perfectly obvious that this kind of photography calls for the whole man and full concentration on the job. In this connection, Le Querrec

spoke about "visual discipline" even a kind of mental abstinence. He meant that the mind should not be cluttered by former notions and experiences but should remain receptive to new situations. If the action to be covered takes place on one's familiar home ground, relatively little effort is involved. When a reporter is flown to a foreign location, he will only master the situation properly if he is capable of working himself into a state of maximum readiness and convince his insatiable curiosity to overcome all inhibitions. It is not difficult to sum this up in a single sentence: journalism concerns the total engagement of oneself. It is by no means a coincidence that the first major collective exhibition sponsored by Magnum was called "The Concerned Photographer".

Another aspect where discipline counts is to be found in the close supervision of all those elements which go to make up a photograph. At the instant of releasing the shutter, one must quickly check over everything that is happening within the field of view chosen. To make this point clear in practice, Depardon and Le Querrec asked their students to sketch, from memory, one of the pictures they considered would be the best — before they saw the rough proofs of the films they had exposed. The results were most surprising: practically all the participants wanted to include, in their sketch, elements which were found lacking in the respective contact print. The experiment, demonstrated to the young photographers what points have to be observed and what facts verified in photographic composition. This practical example probably says more about the didactic methods in Saint Ursanne than any general description.

Didactic was also the manner in which the final prints were chosen, namely in a group discussion with intervention of the teachers only in the final phase. The young reporters were thus confronted with the general inclination to try and please the observer, but also realized they were inhibited by the fear of making a mistake. With the guidance of Le Querrec, students were able to discover that every picture has "two lives"; first of all, there is one in the head and in the camera of the photographer, an image not yet subject to the outside world and, hence, void of criticism. Le Querrec calls this the "period of pregnancy". In the second phase, the picture sees the light of day. Once the print has been developed and fixed, it no longer belongs entirely to its author. In this critical phase, other laws become valid: will the picture be accepted by the public, how will it be judged and to what use will it be put? Tangible answers to such theoretical questions are more easily found in the practical work of the seminar than in literary dissertations on visual communication.





GUY LE QUERREC



## LATEST NEWS

### Delivery of new Leitz products

The Leica R4, Leica M4-P and the new lenses shown at the Photokina last September caused quite a stir, particularly amongst professional photographers. Every day there are telephone calls with people at the other end of the line wanting to know when delivery is going to commence. According to the latest information from Leitz, the following are the dates for the individual items: Leica R4 — February 1981; Motor-Winder R4 — February 1981; Motor-Drive R4 — April 1981; 15mm f/3.5 Super Elmar-R — April 1981; 80mm f/1.4 Summilux-R — February 1981; 250mm f/4 Telyt-R — already available; 350mm f/4.8 Telyt-R — end of 1981; 500mm f/8 MR-Telyt-R — April 1981; Extender X2 — February 1981; Macro-Adapter-R — February 1981; Leica M4-P — already available; Leica Winder

M4-2 — already available; 21mm f/2.8 Elmarit-M — end of 1981; 28mm f/2.8 Elmarit-M — March 1981; 75mm f/1.4 Summilux-M — April 1981; 90mm f/2 Summicron-M — May 1981. —lz

### Same-size repro scale for Focomat V35

The scope of the Leitz 35mm enlarger Focomat V35 Autofocus has been extended even further by the addition of new intermediate rings which permit printing at ratios beyond 1:1. In addition to the existing 26mm ring, there is now one with an extension of 8mm (No. 17439) in the accessory range. Through the combination of several extension rings, and in conjunction with the helical focusing mount, overlapping ratios of 1:1.95 to 1:15:1 can be obtained. Prints in passport size can thus be made with the aid of the 8mm ring.

Both rings may be employed with the 40mm f/2.8 WA-Focotar as well as the 50mm f/3.5 Ysaron. —lz

### Tetenal colour negative processing kits

The Tetenal colour negative processing kits NK 2, Neofin Color and the Universal Process is up-to-date, well-proven chemistry for the user-processor. (Note: The brand name may differ from country to country. In the UK, ask Introphoto, Slough — English Editor.) This means that all those films which are compatible with the leading process Kodak C 41 (for example, Kodacolor II, Vericolor II, Sakuracolor, 3M Color, Fujicolor as well as the latest Agfa high-speed colour film Agfacolor CNS 400) can all be handled in these processing kits. Those photographers who do their own colour processing will also be in a

A black and white advertisement for Riviera Camera, a Leica specialist. The background is black with white text and a white silhouette of a Leica camera. The text is arranged in a dynamic, angled layout. At the top left, it says 'Sell It, Rent It, Trade It, Find It.' in a bold, sans-serif font. Below this, the word 'Leica' is written in a large, elegant script font, followed by 'Specialist' in a bold, sans-serif font. To the right of the 'Leica' text, it says 'Huge new and used Leica inventory.' and 'Owner Photographer understands your needs.' in a bold, sans-serif font. Below this, the name 'Riviera Camera' is written in a large, bold, sans-serif font. At the bottom, it says 'Established 1952', '1404 South Pacific Coast Highway', 'Redondo Beach', 'California 90277', and '(213) 375-0508' in a bold, sans-serif font.

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## LATEST NEWS

position to develop the latest generation of non-silver black-and-white films Ilford XP 1 and Agfapan Vario XL in the Tetenal kits, too. It is important to note that the Agfa colour films CNS 80 ASA and 80 S Professional have to be developed in the manufacturer's own chemistry, alternatively, only Tetenalcolor Process NA. — in

### International photo contest for college students

University graduates and high-school-leavers (up to the age of 30) can take part in the 12th round of the Czech photographic competition "Fotografia Academica". Judging will be in three different categories: individual black-and-white, resp., colour prints, portfolios, colour slides. The number of prints or slides or the size of the portfolio is not restricted. Medallions and diplomas will be awarded to the best entries. Every person who participates will receive a catalogue on conclusion of the contest. Closing date for entries is 31/5/81. Address for further details and where to send entries: FOTOGRAFICA ACADEMICA, VSCHT, 53354 Pa-radubice 20, Czechoslovakia.

### 360-degree panoramic photography and projection

In February 1981, a special photographic and reproduction system was demonstrated in the Fachhochschule in Bielefeld which permits one to record (on sheet film) and later project an all-round panoramic picture with one and the same optical device. The apparatus

covers a vertical picture angle of about 45°. A further development of this prototype is envisaged, however, which is said to be capable of taking in the area above the camera. In other words, the recording and reproduction of a hemispherical image will be possible (angle taken in vertically is then 230°). Projection takes place on special screens disposed in hexagonal form so that the effect is, in reality, an all-round panorama. Further information can be obtained from: Axel Helmold, Gadderbaumer Str. 7, D-4800 Bielefeld.

### South Shields International Exhibition of Pictorial Photography

This exhibition in South Shields, England, is conducted according to the rules of the Royal Photographic Society as well as the recommended practices of the Photographic society of America and has been run since 1935. Entries of not more than four monochrome plus four colour prints person will be accepted. Prints up to a maximum size of 40 x 50cm (need not be mounted) must bear title, name and address and an imaginary number on the back. The latter must agree with that on the entry form which can be obtained from: P. J. Brown, 23 Kingsway, South Shields, Tyne & Wear, England NE33 3NN. A fee of £ 1.50 or \$ 3.00 is raised for either one or both sections. Foreign entries should be marked "Photographs for Exhibition Only". A copy of the catalogue will be sent to every entrant. Closing date for entries is 4th June 1981.

## IMPRINT

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### EDITORIAL

Letters containing enquiries, suggestions, or for publication are welcome and where an answer is required should be accompanied by two International Reply Coupons obtainable at any Post Office. Heavier mail such as manuscripts and photographs should include an appropriate number of coupons if they are to be returned. Prints should not be larger than 18 x 24cm or 8 x 10ins; colour transparencies should not be sent in glazed mounts. We accept no responsibility for unsolicited material and this will only be returned if appropriate postage is included. Address: Leica Fotografie, D-7261 Oberreichenbach 3/Würzburg, Schlösslesweg 4, W. Germany.

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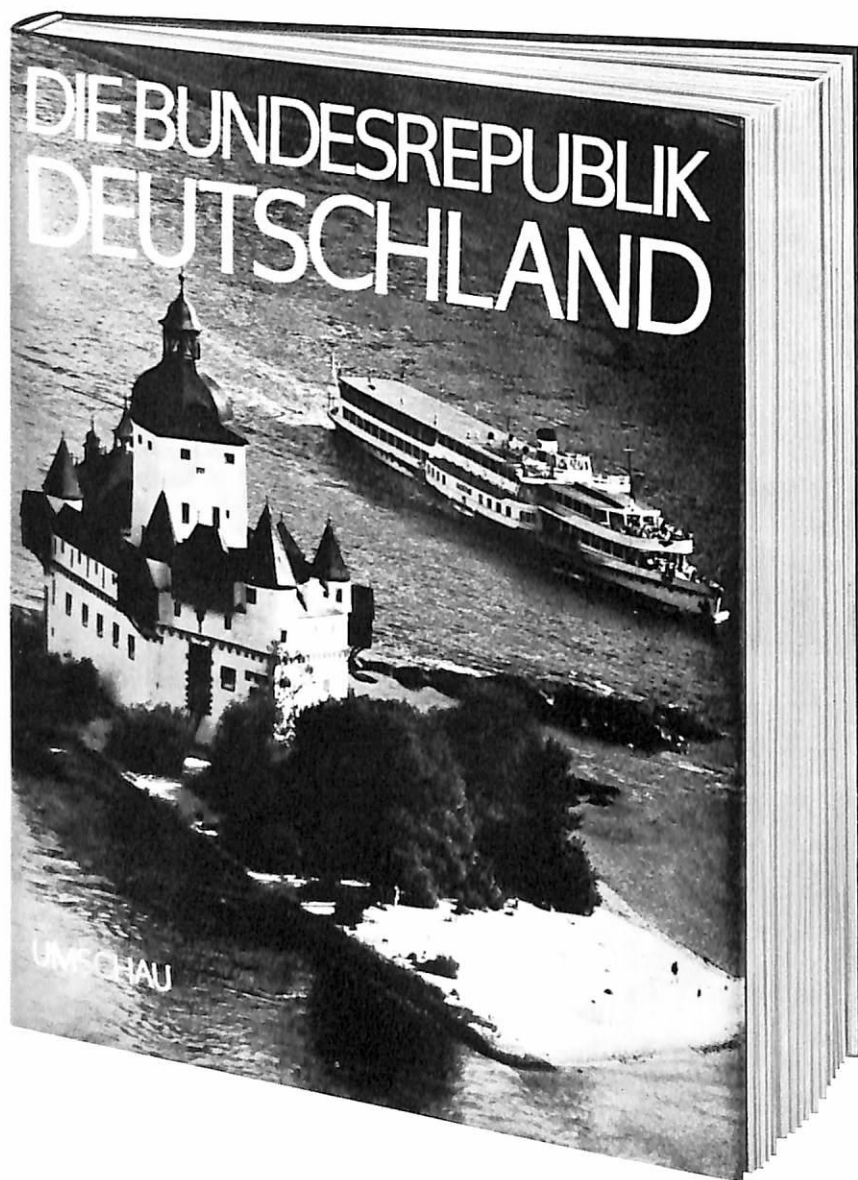
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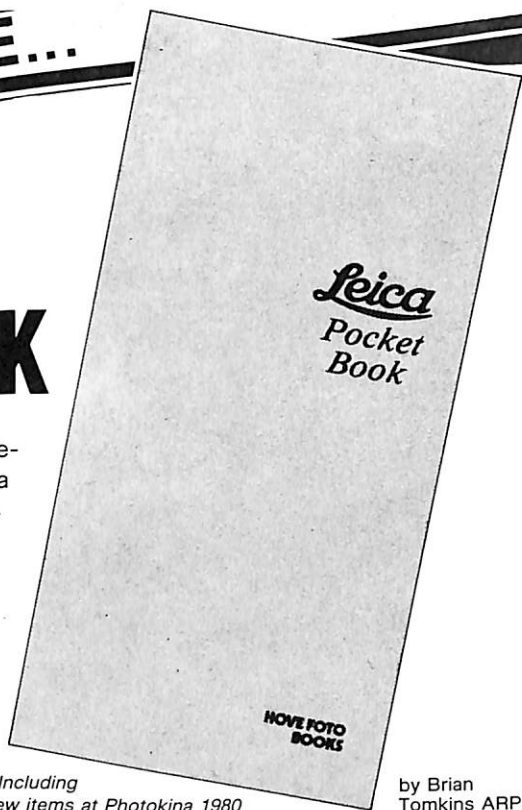
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